Priced

NUMBER TWO HUNDRED AND SIXTY-FOUR

FINE PAINTINGS

Bronzes by Remington

ESTATE OF DANIEL A. WILLIAMS

ESTATE OF LILY LAWLOR

PROPERTY OF PAOLINO GERLI

OTHER PRIVATE COLLECTORS

PUBLIC AUCTION SALE

Thursday, December 12th, at 8 P. M.

KENDE GALLERIES at GIMBEL BROTHERS
New York
1946

SALE NUMBER TWO HUNDRED AND SIXTY-FOUR

FREE PUBLIC EXHIBITION

From Monday, December 9th, to Time of Sale

Daily, from 10 to 6

PUBLIC AUCTION SALE

Thursday Evening, December 12th

at 8 o'clock

EXHIBITION & SALE AT THE

KENDE GALLERIES at GIMBEL BROTHERS
BROADWAY AND 33RD STREET, NEW YORK 1
11th Floor
Express elevators at 33rd and Broadway entrance
PEnnsylvania 6-5511

NUMBER TWO HUNDRED AND SIXTY-FOUR

FINE PAINTINGS

by

French and Other XIX Century Artists

Berne-Bellecour • Bouguereau (2 works) • Choultse (3 works)
Delacroix • Détaille • Firle • Fichel • Fortuny
Garrido • Kaulbach • Lefebvre • Neuville • Rousseau
Schreyer • Stevens • Troyon • Toulmouche
Washington • Williams *And Other Masters*

J. H. FRAGONARD: "Agamemnon Sacrificing Iphigenia"

Also

Three Famous Remington Bronzes
"Coming Through The Rye" • "The Rattle Snake" • "The Broncho Buster"

From the Estates of

DANIEL A. WILLIAMS
Oswego, New York

Sold by Order of
David C. and Bertha D. Williams
Administrators

LILY LAWLOR
New York City
Sold by Order of the Executors of the Estate

Together with Property of
PAOLINO GERLI
Ridgefield, Connecticut
Sold by His Order

And Other Private Collectors Sold by Order of the Owners

EXHIBITION—From Monday, December 9th, Until Sale
(Daily 10 A.M. - 6 P.M.)

PUBLIC AUCTION SALE—Thursday, December 12th, at 8 P.M.

KENDE GALLERIES at GIMBEL BROTHERS
Broadway at 33rd Street • New York 1 • 11th Floor
1946

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WITHOUT CHARGE

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OF THE CATALOGUE MAY
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SESSION PLUS THE COST OF THE CATALOGUE

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12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

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16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

LOUIS A. CRACO • HERBERT A. KENDE • THEODORE J. MULDOON

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AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)

Telephone PENNSYLVANIA 6-5511 • *Cable* KENDARTGAL

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Your attention is invited to the Conditions of Sale on Pages 5 and 6 of this Catalogue.

EVENING SESSION

THURSDAY, DECEMBER 12TH, 1946, AT 8 O'CLOCK

Catalogue Numbers 1 to 88, Inclusive

JEAN BAPTISTE EDOUARD DETAILLE

French: 1848-1912

1. LE CUIRASSIER: WATER COLOR

0 Mounted on a splendid brown horse is a brilliantly clad soldier wearing a red-plumed gold helmet, ornamented gold cuirass, and light blue uniform trimmed with crimson; in his white gloved hand he holds a sabre that flashes in the sunlight. Signed and dated at lower left *Edouard Detaille, Mai,* 1890. (N. Y. PRIVATE COLLECTOR.)

21¼ x 16 inches

FREDERICK HENDRIK KAEMMERER

Dutch: 1839-1902

2. COSTUME BALL: WATER COLOR

750 A young couple, dressed in brilliantly colored XVIII Century French costumes, start for the ball, the gentleman offering his arm to the masked figure of the girl. Signed at lower left *F. H. Kaemmerer.* (EUROPEAN PRIVATE COLLECTOR.) 13½ x 10 inches

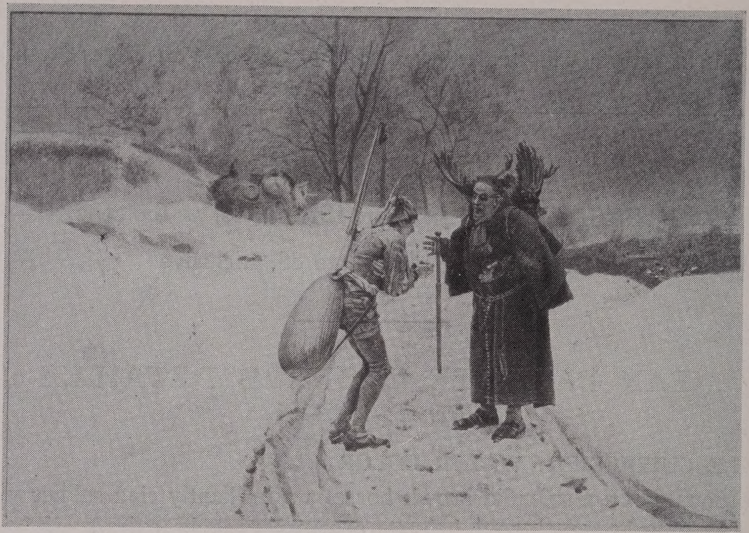
ALFRED EMILE LEOPOLD VICTOR STEVENS

Belgian: 1828-1906

3. MOONLIGHT ON THE WATER: PASTEL DRAWING

10 The pale moon shines dimly through the mists that fill the night and glistens on the water silhouetting two skiffs; colored flowers can be seen growing among the dense shrubbery on the bank. Signed and dated at lower right *A. Stevens* (18)86. (N. Y. PRIVATE COLLECTOR.)

18¼ x 15 inches



[Number 4]

JEHAN GEORGES VIBERT

French: 1840-1902

4. THE GRASSHOPPER AND THE ANT: PEN AND INK DRAWING
Humorous interpretation of La Fontaine's famous fable depicting the shivering figure of a minstrel standing in the snow-covered countryside asking alms from the warmly-clad figure of a monk, who carries a large turkey on his back; the monk is explaining that if the minstrel had saved for the winter, as he had, he would not need to ask for help. Signed and dated at lower left *J. G. Vibert* 1875. (Williams.)
10½ x 15½ inches

70

[See Illustration]

CHARLES LEPEC

French: 1840

5. ORIENTAL GODDESS: WATER COLOR
Kneeling figure of a nude girl wearing a high oriental crown and holding a lotus flower in her right hand and strewing flowers with her left. She is resting on a cloud and in the blue sky in the background gleam many stars. Signed and dated at lower right *Charles Lepec* 1877. Gilded byzantine cartouche-shaped mat and frame. (European Private Collector.)
30 x 21½ inches

30

EMMANUEL NOTERMAN

Belgian: 1808-1863

6. FRIENDS

15 Two small dogs lie on an old rug which is partially draped over a drum; the brown dog wears a green and red sweater and the white one rests its head on its front paws. Signed with initials at lower left *E.N.*
Panel: 6½ x 7¾ inches

JEAN BAPTISTE ANTOINE GUILLEMET

French: 1842-1918

7. DUTCH SEACOAST

250 In the right foreground a group of women in white caps are clamming in the shallow water; behind them, several windmills can be seen on a jutting promontory against which the sea breaks. Signed at lower left *A. Guillemet.* (N. Y. Private Collector.) *Panel*: 7 x 10½ inches

GEORGES WASHINGTON

French: 1827-1900

8. ARAB ON HORSE

750 A red and white turbaned Arab fires his rifle over his horse's head as the horse shies back at the report. Sparse desert vegetation grows around and in the distance can be seen other Arabs. Signed at lower left *G. Washington.* (European Private Collector.)
Panel: 9¼ x 6½ inches

RODOLPHE ERNST

Austrian: 1854

9. ARAB STREET SINGER

250 A ragged Arab in a large white turban plucks at a crude instrument and sings, his bare feet resting on a rug which is spread on the ground; beside him is a small bowl for offerings, and behind him, the sun beats down on a thick wall with a large heavy door. Signed and dated at lower left *R. Ernst* (18)85. (N. Y. Private Collector.)
Panel: 14½ x 10½ inches

FELIX ALARCON

Spanish: XIX Century

10. POTTERY MAKING

120 A little girl in a blue dress is seated in the yard outside a group of stone and adobe houses which gleam in the brilliant sun; around her are numerous earthen bowls and pots on which she is splashing bright color. Heavy white clouds fill the blue sky above. Signed and dated at lower right *F. Alarcon* 1890. (European Private Collector.)

Panel: 13 x 9¼ inches

EISMAN SEMENOWSKY

Polish: XIX Century

11. PORTRAIT OF A WOMAN

25 Bust-length profile portrait of a young woman with light auburn hair, wearing a large ostrich-plumed black hat and low-cut dress trimmed with lace and with a large bouquet of roses in the front. Signed and dated at lower right *Eisman Semenowsky, Paris* 1885.

Panel: 14 x 10½ inches

PAUL DESIRE TROUILLEBERT

French: 1829-1900

12. PICTURE HANGING

30 A young girl in a pink and white dress stands on a chair in order to hang a portrait in a large gilded frame. A commode with a plant on top of it stands in the background. Signed at lower left *Trouillebert*. (N. Y. Private Collector.) 11 x 7¾ inches

AUGUST FRIEDRIC ALBRECHT SCHENCK

Danish: 1828-1901

13. SHEEP GRAZING

1750 On the slope of a mountainside a group of sheep graze on the purple vegetation which grows on the rocky ground. A view of the distant mountains and valleys can be seen on the left. Signed and illegibly inscribed at lower right *Schenck*. *Panel*: 8½ x 17¼ inches

ERNESTO BENSA

Italian: XIX Century

1250

14. WOMAN DRINKING FROM A SPRING

A young girl with long hair down her back and dressed in a blue trimmed white dress with bustle holds a straw hat in her left hand, and drinks from a cold spring which gushes from a spigot in front of her. Behind her on a bench is a basket and a white parasol. Signed at lower left *Ernesto Bensa.* (N. Y. PRIVATE COLLECTOR.)

Panel: 12½ x 6¾ inches

BERNARDO VILLAMIL-MARRACHI

Spanish: XIX Century

750

15. SPANISH PATRICIAN

A gaudily dressed gentleman, his right hand resting on his hip, smokes idly tapping his chin with his silver-topped cane; his bright yellow breeches and green jacket contrast against his crimson cloak. Signed and dated at lower left *Villamil* (18)89. (N. Y. PRIVATE COLLECTOR.)

17¾ x 9¾ inches

AUGUST FRIEDRIC ALBRECHT SCHENCK

Danish: 1828-1901

16. BLIZZARD

A heavily clad shepherd drives his sheep before him as a howling blizzard sweeps around them blotting out the landscape and sky. Signed at lower right *Schenck,* and inscribed at lower left *à ses amis, Cardot.*

10

14 x 19¾ inches

ARNOLDO TAMBURINI

Italian: 1843

70

17. MONK WITH WINE BOTTLES

Smiling figure of an old ruddy-faced monk clad in his brown robes and holding a large wine bottle with straw coverings in each of his gnarled hands. Dark background. Signed at upper left *A. Tamburini, Florence.* (WILLIAMS.)

12½ x 10 inches

ETIENNE PROSPER BERNE-BELLECOUR

French: 1838-1910

18. FRENCH CAVALRY OFFICER

65 A French cavalry officer in his royal blue uniform trimmed in gold having a double crimson stripe down the side of his breeches, and highly polished black boots, stands alongside his horse, and eats pieces of cheese which he digs out with his penknife from a large piece he holds in his left hand. In front of him is a small brown dog who looks hungrily at his master. Green landscape in the background. Signed and dated at lower left *E. Berne-Bellecour* 1902. (WILLIAMS.)

Cradled panel: 14½ x 10½ inches

CAMILLE-PIERRE DELARUELLE

French: 1840-

19. WOMAN WITH ROSES

120 A young girl with her long dark hair streaming down her back, holds a rosebud in each hand and gazes tenderly at them. She wears a low-cut gown of shimmering white satin, and on the table in front of her is a vase of flowers. Signed and dated at lower left *C. Delaruelle* (18)78. (N. Y. PRIVATE COLLECTOR.) 30 x 21½ inches

HENRI ADRIEN TANOUX

French: *XIX Century*

20. SUPPER

Three women are having supper around a small table; two of the women are seated and the third, standing on the left, ladles out soup for one of the others. All the women are dressed in white linen caps and aprons tied around their waists. Signed and dated at lower right *Tanoux* 1909. (N. Y. PRIVATE COLLECTOR.) 21½ x 15 inches 90

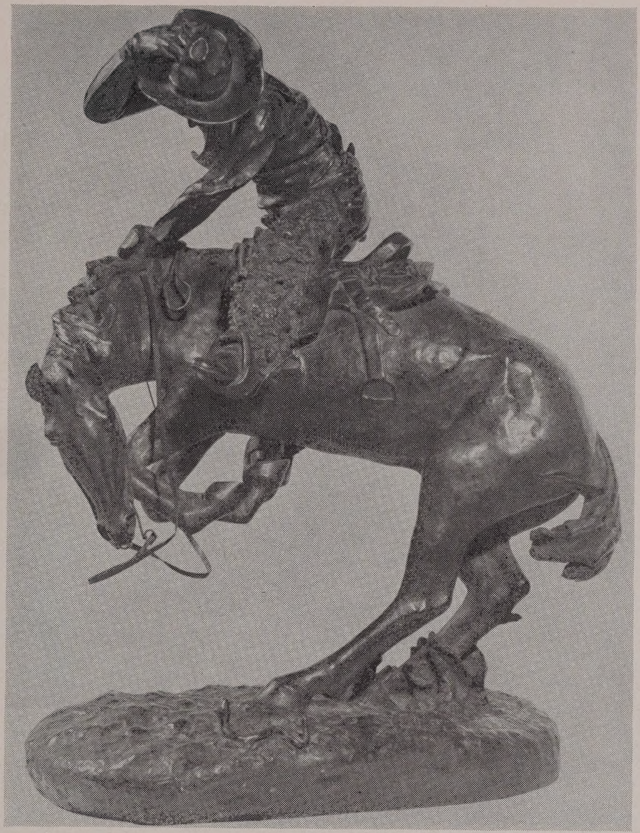
ALPHONSE MARIE DE NEUVILLE

French: 1835-1885

21. FRENCH OFFICER

An officer, dressed in red cap and breeches with hightopped boots and a dark blue tunic with gold braid, examines a torn blanket he has picked up; his long sabre hangs low at his side and a cigar is held in his left hand. Signed at lower right *A. de Neuville*. (EUROPEAN PRIVATE COLLECTOR.) 70

Panel: 11 x 7 inches



[NUMBER 22]

FREDERIC REMINGTON, **A.N.A.**

American: 1861-1909

22. THE RATTLESNAKE (SNAKE IN THE PATH): BRONZE GROUP

1100

A cowboy holding on to his hat with one hand, astride a horse portrayed with his forefeet clear of the ground, shying away in fright from a rattlesnake coiled to strike, on the irregular oval base. Signed and inscribed on base *Copyright by Frederic Remington.* Cast Roman Bronze Works, N. Y., copyrighted January 18, 1905. (GERLI.) Rich green patina. Height 23½ inches; length 16 inches

Note: In applying for the copyright of this most rare and famous bronze, Frederic Remington quoted as follows: "Bronze group of cowboy on bronco, rattlesnake on ground ready to attack horse; horse shying and in position denoting fright, forefeet both in air, etc."

[See Illustration]

FREDERIC REMINGTON, **A.N.A.**

American: 1861-1909

5200

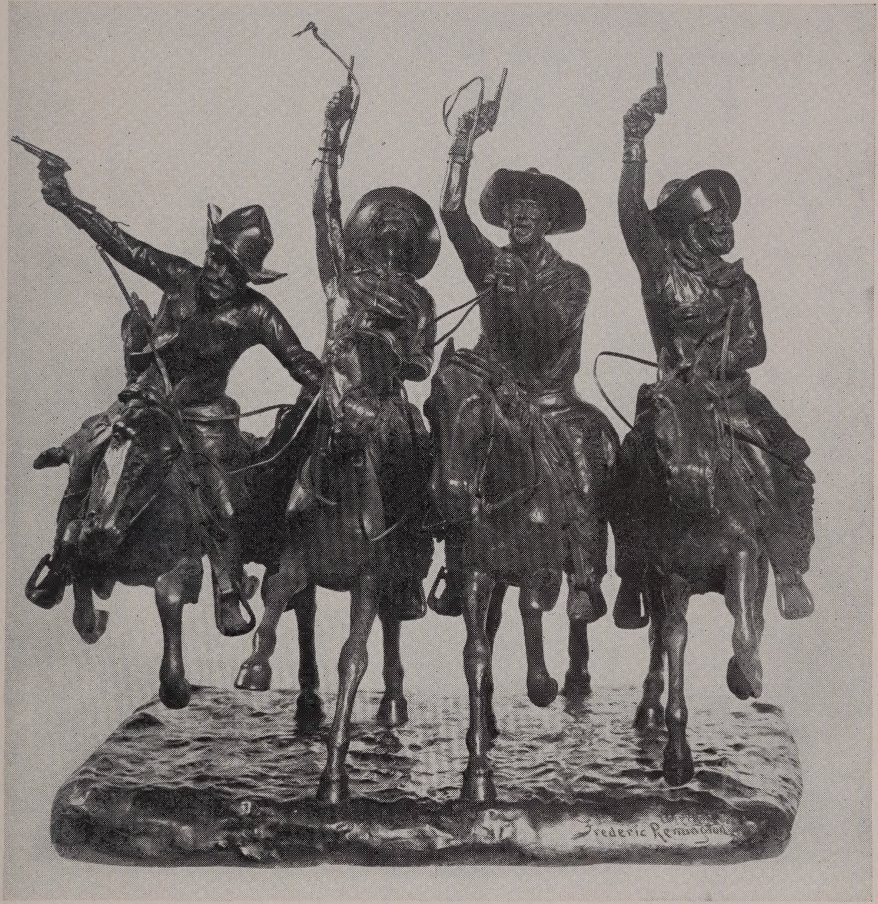
23. COMING THROUGH THE RYE (OFF THE RANGE): BRONZE GROUP

Four rangers on galloping horses, charging side by side, shouting, shooting pistols in the air and brandishing switches as they race forward; the horses portrayed with one, three and four feet clear of the ground. Irregular oblong base signed and inscribed *Copyright by Frederic Remington.* Cast by Roman Bronze Works, N. Y., copyrighted October 8, 1902. Rich green patina. (Gerli.)

Height 26¼ inches; length 24¼ inches

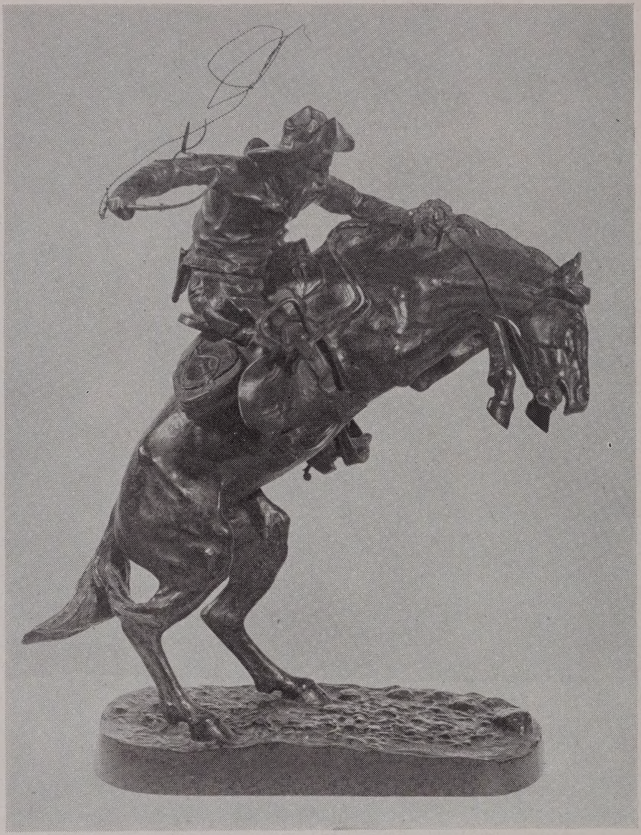
Note: In applying for the copyright of this bronze, Frederic Remington quoted as follows: "Bronze group of four cowboys on running horses, men shooting pistols and shouting, men represented as being on a carousel."

[See Illustration]


Frederic Remington

[Number 23]

Frederic Remington: *Coming Through the Rye*



[NUMBER 24]

FREDERIC REMINGTON, **A.N.A.**

American: 1861-1909

24. THE BRONCO BUSTER: BRONZE GROUP

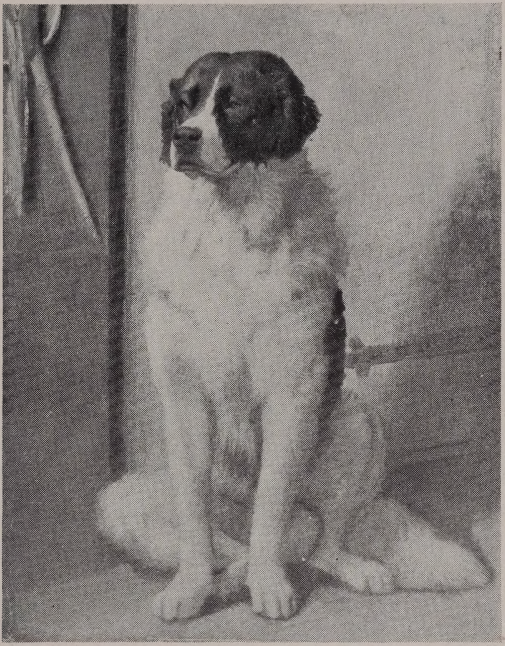
1000

A cowboy, with one foot out of the stirrup, clutches to the mane of the bronco with one hand, and with the other, brandishes a lasso, as he rides a horse whose forefeet are high in the air; oval rocky base signed and inscribed *Copyright by Frederic Remington.* Roman Bronze Works, N. Y., and copyrighted October 1, 1895. (GERLI.) Rich green patina. Height 22½ inches; length 17½ inches

Note: In applying for the copyright of this bronze, Frederic Remington quoted as follows: "Equestrian statue of cowboy mounted upon and breaking in wild horse, standing on hind feet; cowboy holding onto horse mane with left hand, while right hand extends upward."

About two hundred and fifty casts were made of this bronze.

[See Illustration]



[Number 25]

JEAN LEON GEROME

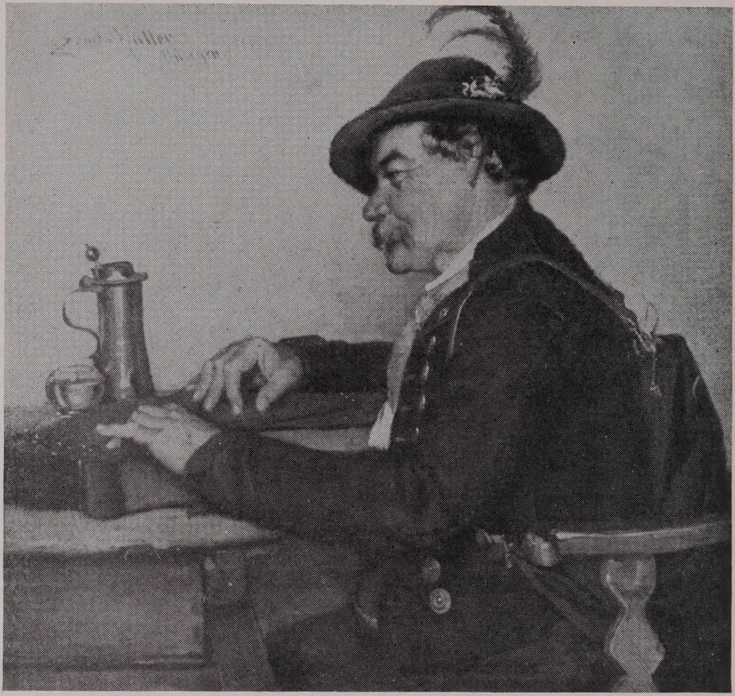
French: 1824-1904

25. BIG FRIEND

A huge white and black St. Bernard dog squats before a light brown
50 wooden door and gazes placidly before him. Signed and inscribed
à mon ami Cain, J. L. Gérôme. (European Private Collector.)

Panel: 8¼ x 6¼ inches

[See Illustration]



[Number 26]

ERNST MULLER

German: 1844-

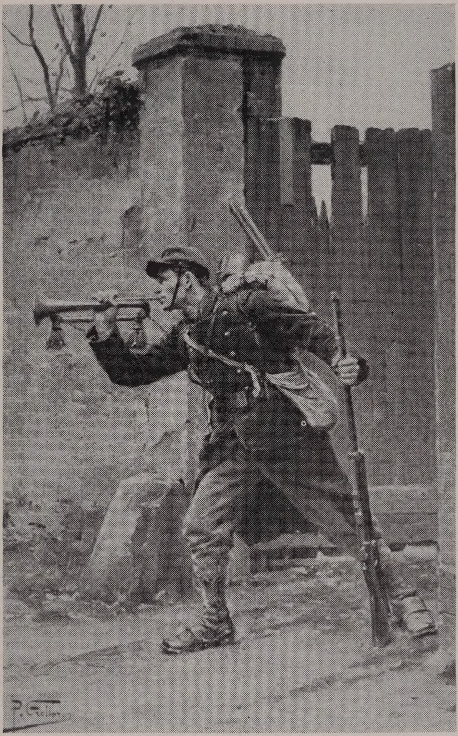
26. TYROLEAN ZITHER PLAYER

80

Seated at a table is a ruddy-faced old man dressed in his picturesque Alpine costume with a curling feather stuck in his green hat, and his short dark jacket set off by a bright yellow tie; over his shoulder is hung a knapsack and on the table in front of him is a zither, which he plays with his gnarled fingers, and alongside is a tankard of beer. Signed at upper left *Ernst Muller, Munchen.* (Williams.)

Panel: 10 x 11 inches

[See Illustration]



[Number 27]

PAUL LOUIS NARCISSE GROLLERON

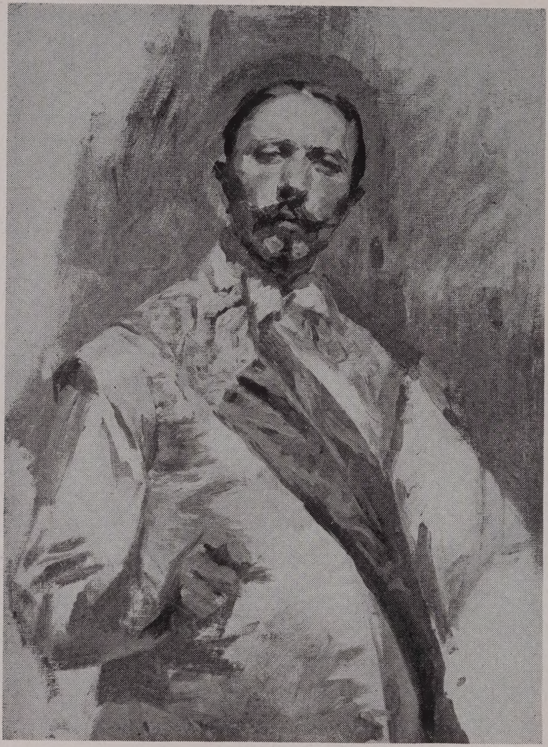
French: 1848-1901

27. AUX ARMES!

105

A French regimental bugler dressed in his red cap, blue coat and red breeches, stands just inside a stone gateway and sounds the alarm with his bugle, while holding his rifle in his left hand; full field pack is carried on his back and a knapsack hangs at his side. Signed at lower left *P. Grolleron*. (Williams.) 15½ x 14 inches

[See Illustration]



[Number 28]

FERDINAND VICTOR LEON ROYBET

French: 1840-1920

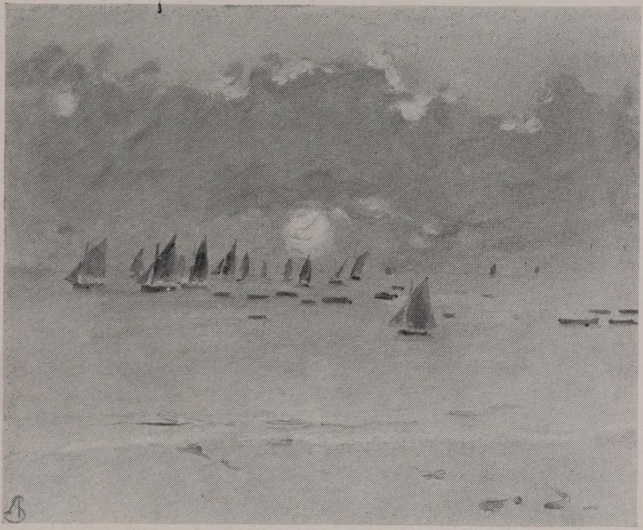
28. THE MUSKETEER

Powerfully painted waist-length sketch of one musketeer wearing a crimson sash over his shoulder contrasting with the whiteness of his tunic. Light brown background. (N. Y. Private Collector.)

Academy board: 13 x 9½ inches

4D

[See Illustration]



[Number 29]

ALFRED EMILE LEOPOLD VICTOR STEVENS

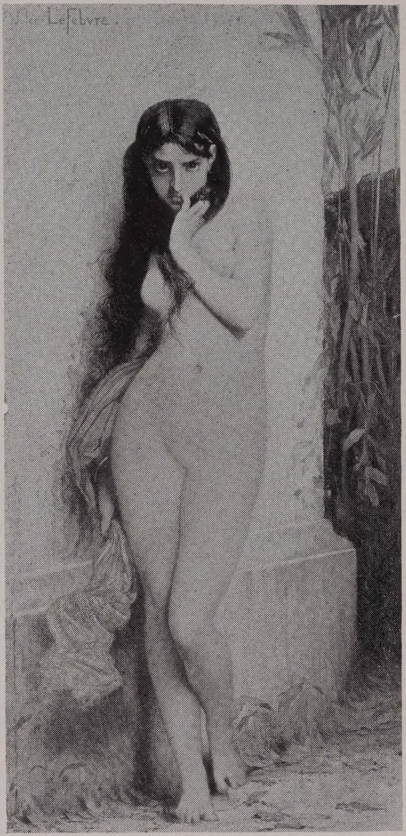
Belgian: 1828-1906

29. SUNSET ON THE WATER

40

The sun is a red disk on the horizon turning the heavy clouds overhead to a deep purple. The sailboats that dot the water are silhouetted against the crimson sky and the water rolls out lazily on the cool beach in the foreground. Signed at lower left with entwined monogram *A. S.* (N. Y. Private Collector.) *Panel*: 11 x 13½ inches

[See Illustration]


Jules Lefebvre.

[Number 30]

JULES JOSEPH LEFEBVRE

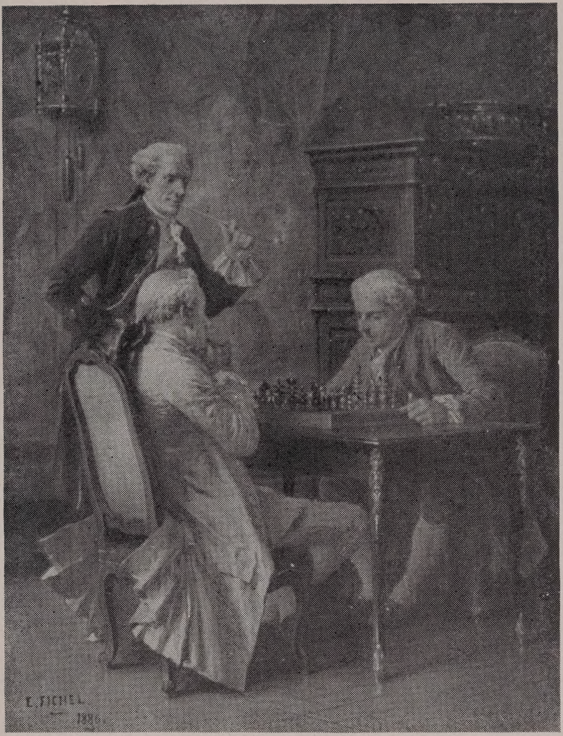
French: 1834-1912

30. NUDE

A young nude girl with long black hair falling over her shoulders, stands by a stone wall, and holds a piece of blue drapery behind her, her left hand touching her chin. Signed at upper left *Jules Lefebvre*.
(N. Y. Private Collector.) *Panel*: 16¾ x 8 inches

170

[See Illustration]



[NUMBER 31]

BENJAMIN EUGENE FICHEL

French: 1826-1895

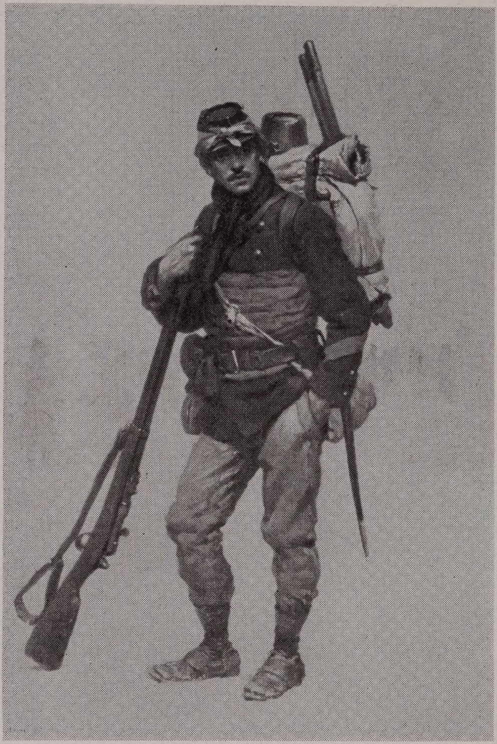
31. CHESS GAME

Two men dressed in long coats, white jabots and breeches of the eighteenth century, and wearing powdered wigs are seated at a chess game in which they are intensely engrossed, while another gentleman, smoking a long clay pipe, stands alongside watching. Signed and dated at lower left *E. Fichel* 1880. (N. Y. PRIVATE COLLECTOR.)

250

Panel: 8¾ x 6¼ *inches*

[See Illustration]



[Number 32]

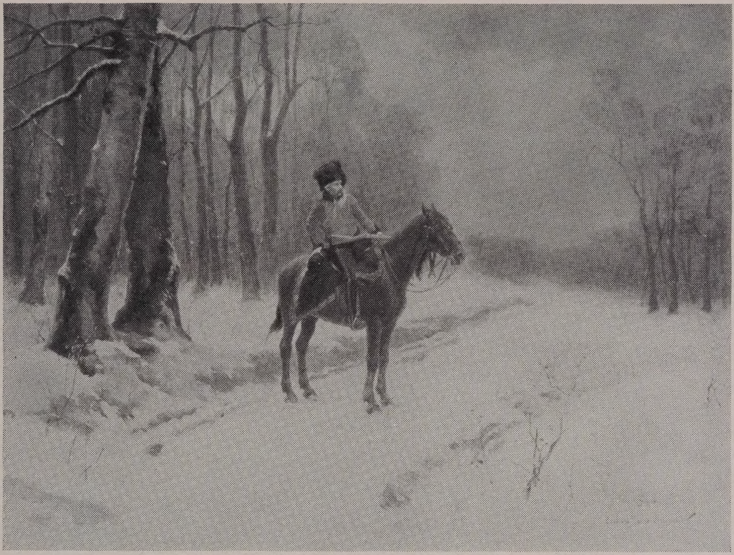
JEAN BAPTISTE EDOUARD DETAILLE

French: 1848-1912

32. FRENCH CAMPAIGNER

Leaning on his rifle, is a young French soldier with heavy field equipment on his back and at his belt; around the waist of his dark blue tunic is tied a wide crimson sash and his left hand is thrust into the pocket of his red-striped gray breeches. In the background, figures can be seen gathered around campfires. Signed and dated at lower left *Edouard Detaille,* 1877. (Williams.) 13¾ x 9 inches

[See Illustration]



[NUMBER 33]

ETIENNE PROSPER BERNE-BELLECOUR

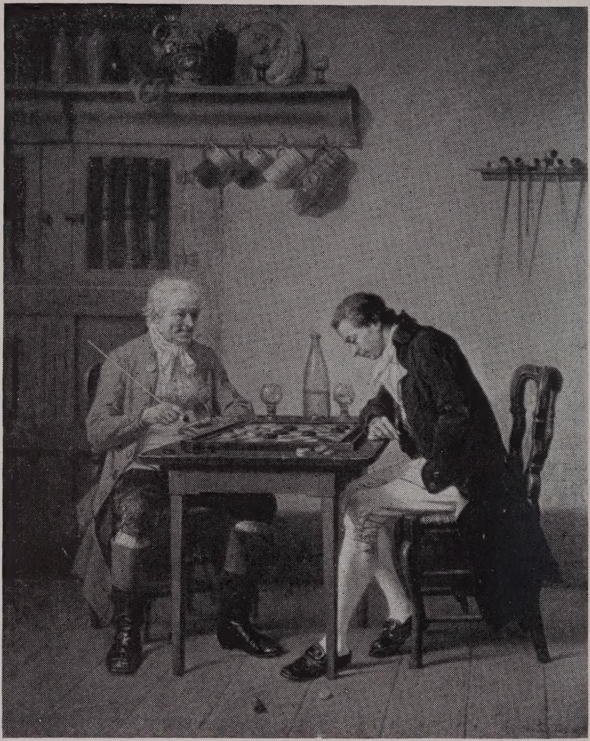
French: 1838-1910

33. THE RED HUSSAR

On a snow-covered road that winds between a thick woods, a mounted hussar in a brilliant red and blue uniform, pauses, to glance into the woods at the right; he leans back on his right arm, his carbine resting across his pommel. Signed and inscribed at lower right *A Ellen Greil, Etienne Berne-Bellecour.* (N. Y. PRIVATE COLLECTOR.)

Panel: 16 x 21½ inches

[See Illustration]



[NUMBER 34]

DAVID COL

Belgian: 1822-1900

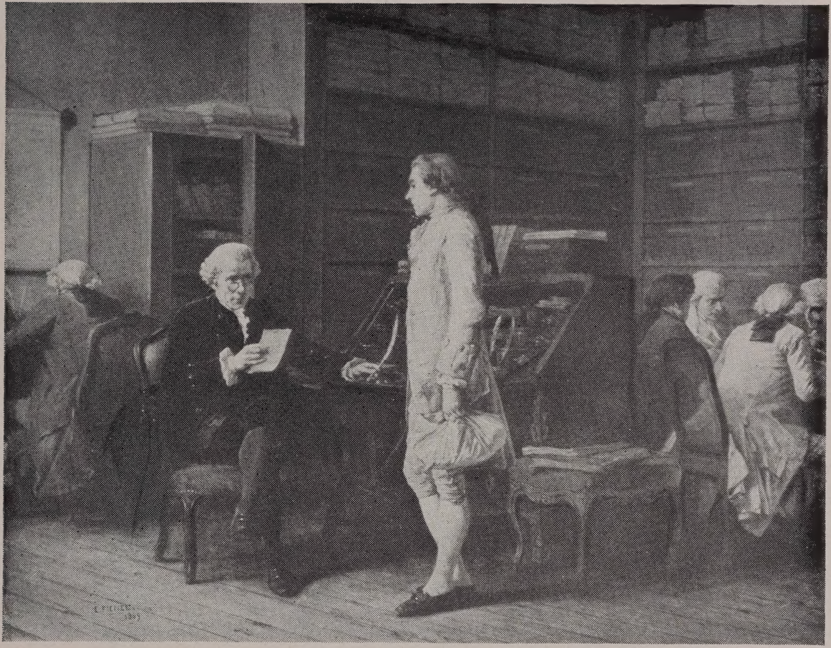
34. THE CHECKER GAME

760

In the corner of a tavern two men are playing checkers and drinking wine; the man on the right, wearing a long dark blue coat and yellow breeches, contemplates the next move, while the man on the left, in a crimson coat and high boots, fills his pipe and watches. Signed and dated at lower right *David Col* 1870. (N. Y. PRIVATE COLLECTOR.)

Panel: 15½ x 11½ inches

[See Illustration]



[Number 35]

BENJAMIN EUGENE FICHEL

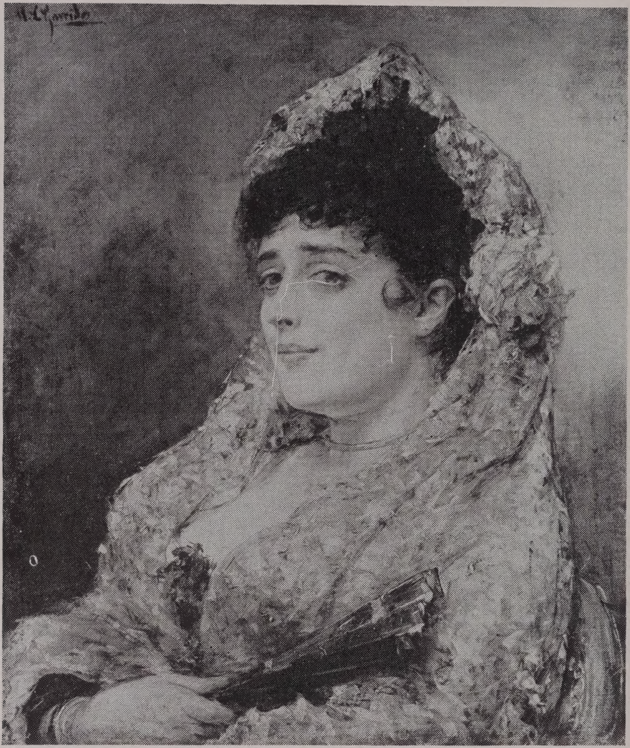
French: 1826-1895

35. APPLYING FOR A POSITION

A young man clad in a yellow coat and knee-breeches, stands before the desk of an elderly man in a white powdered wig who, holding a letter of recommendation in his hand, scrutinizes the boy. In the background various members of the firm are busily at work in the eighteenth century counting house. Signed and dated at lower left *E. Fichel* 1869. (N. Y. Private Collector.) *Panel*: 8½ x 10¾ inches

190

[See Illustration]



[NUMBER 36]

EDUARDO-LEON GARRIDO

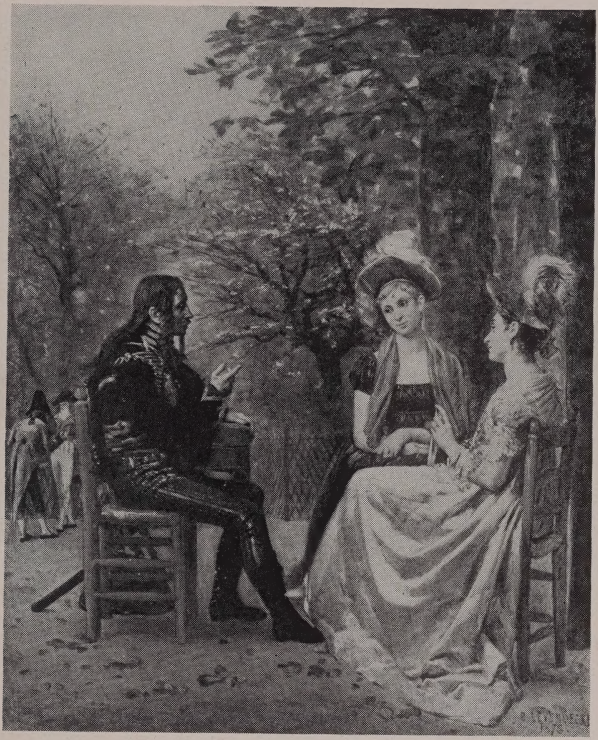
Spanish: 1856-

36. SPANISH LADY

60

Waist-length portrait of a Spanish lady wearing a white lace mantilla over her dark black hair and a pink rose pinned by her left ear; she holds a colored fan in her right hand. Signed and dated at upper left *E. L. Garrido.* (N. Y. PRIVATE COLLECTOR.) 22 x 18 inches

[See Illustration]



[NUMBER 37]

PAUL LEYENDECKER

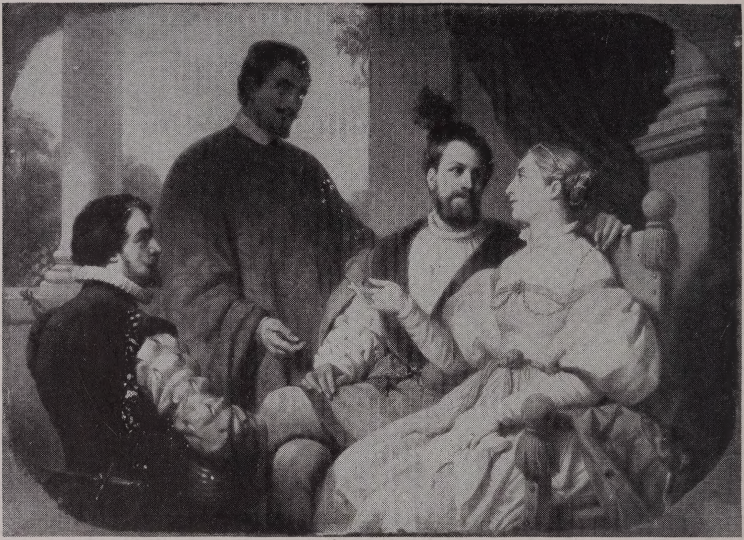
French: 1842

37. OLD CAMPAIGNER

65

Seated in a park, entertaining two well-dressed young ladies, is a brilliantly costumed hussar with his tight fitting blue tunic and green breeches. With his red hat resting on his knee and his sword dangling at his side, he relates his experiences to the enraptured listeners. Signed and dated at lower right *P. Leyendecker* 1878. (N. Y. PRIVATE COLLECTOR.) *Panel*: 10⅜ x 8½ inches

[See Illustration]



[Number 38]

HENRI DECAISNE

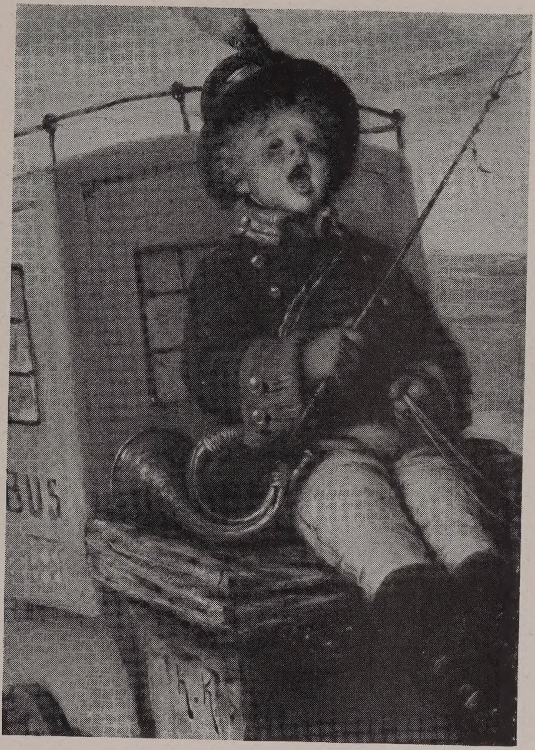
Flemish: 1799-1852

38. SERENADE

55

A richly dressed young woman sits on a red plush chair on a porch and serenades three gentlemen who sit or stand around her. One of the men sits on her right and another stands at his side; the woman is accompanied by a lute which another man, seated before her, plucks. Signed and dated at lower right *Decaisne* 1847. (European Private Collector.) The group is attired in costumes of the Renaissance Period. *Panel*: 10 x 14½ inches

[See Illustration]



[NUMBER 39]

HERMAN KAULBACH

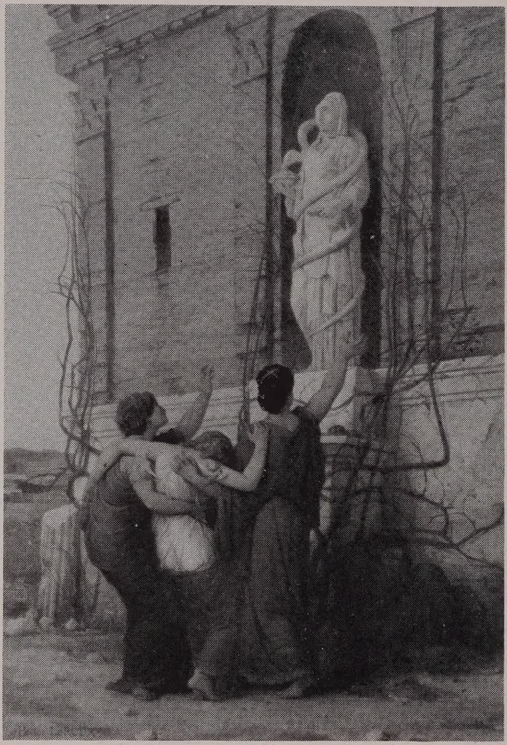
German: 1846-1910

39. THE YOUNG POST-BOY

375

A small curly-haired boy dressed in a red trimmed dark blue coat with large metal buttons and wearing high black boots, yells at the horses from his perch on the driver's seat of the coach. A curved gold horn rests beside him and a plumed hat is perched on his head. Signed with initials at lower left *H.K.* on back label with Ms. certificate by Mrs. Sofie Kaulbach (wife of the artist) and estate stamp. (EUROPEAN PRIVATE COLLECTOR.) *Academy board*: 14½ x 10 inches

[See Illustration]



[NUMBER 40]

LOUIS HECTOR LEROUX

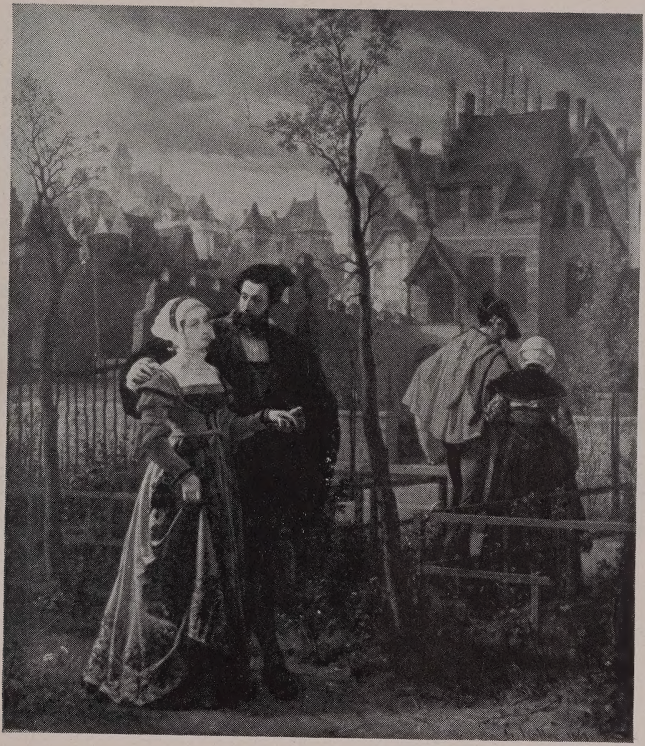
French: 1829-1900

40. APPEAL TO HYGIEA

240

Two women colorfully robed in classical dress support another woman between them and with outstretched arms entreat the Goddess Hygiea whose statue stands in a niche of a red stone building in front of them; the Goddess is represented in white marble with a serpent coiled about her which drinks from a chalice in her hand. Signed at lower left *Hector LeRoux*. (WILLIAMS.) *Cradled panel*: 26¼ x 17¼ inches

[See Illustration]



[Number 41]

GUILLAUME KOLLER

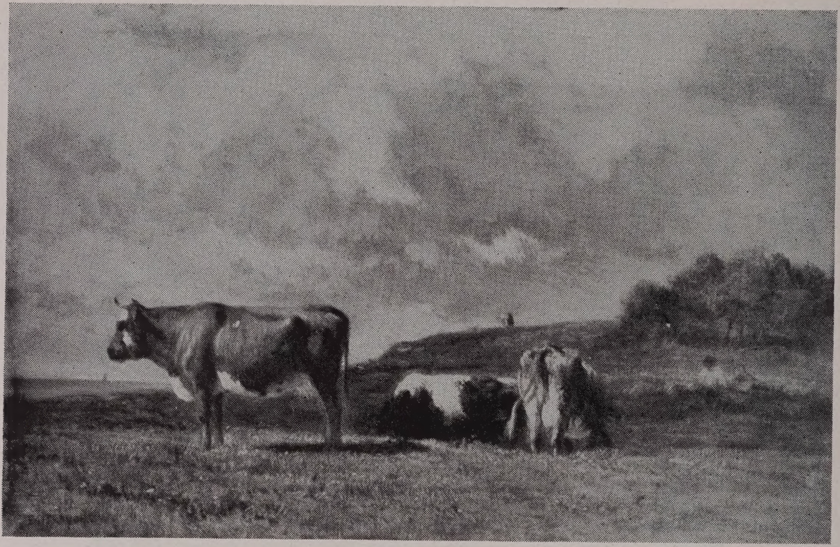
Belgian: 1829-1885

41. FAUST AND MARGUERITE

30 Pausing before the entrance to the yard of a house is the bearded figure of Faust richly clad and gently holding the hand of the beautiful Marguerite, while his right arm encircles her shoulder. The red-caped figure of Mephistopheles, who walks down the path ahead of them, can be seen accompanied by Marguerite's servant. In the background rise the towers of the city built upon a steep hill. Signed and dated at lower right *G. Koller* 1865. (N. Y. Private Collector.)

Panel: 26¾ x 22½ inches

[See Illustration]



[Number 42]

CONSTANT TROYON

French: 1810-1865

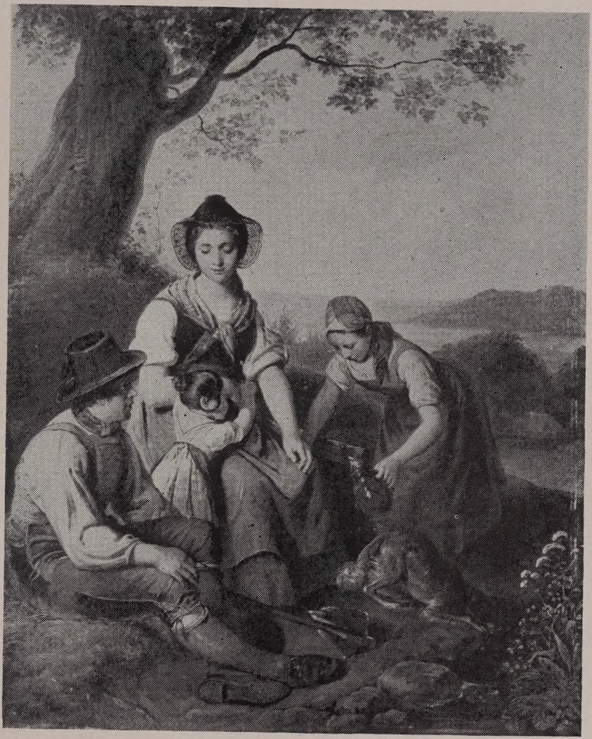
42. LES VACHES

130

Two brown and white and a black and white cow graze in a rich brownish-green meadow in the foreground, and in the shade in the background, is the figure of a man. In the distance on the left stretches the sea and overhead heavy cumulus clouds fill the sky. Signed at lower left *C. Troyon.* (Pennsylvania Private Collector.)

13 x 20 inches

[See Illustration]



[Number 43]

JOHANN MATTHIAS RANFTL

Austrian: 1805-1854

43. PEASANT FAMILY

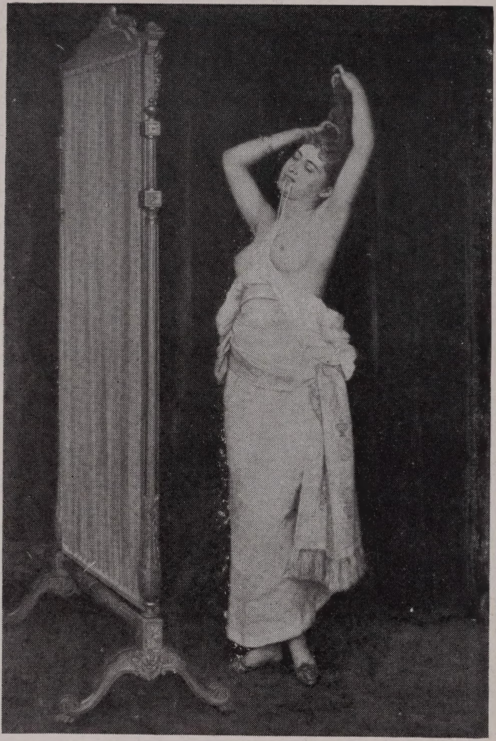
50

A hard working peasant dressed in his colorful costume has paused in his work and rests under a shady tree with his wife and two children who have come to visit him; the other girl fills a pitcher of water for her father and the younger one holds on to her mother's arm. From the top of the hill where they rest, a view of the country around Salzburg can be seen. Signed and dated at lower center *J. Ranftl* 1836. (Pennsylvania Private Collector.)

Cradled panel: 25 x 19 inches

Note: Ranftl was one of the foremost painters of the Old Vienna School, famous for the interpretation of country life, and his works are represented in the Museums in Vienna and Budapest. He traveled to St. Petersburg and Moscow and was active in London in 1838.

[See Illustration]



[NUMBER 44]

AUGUSTE TOULMOUCHE

French: 1829-1890

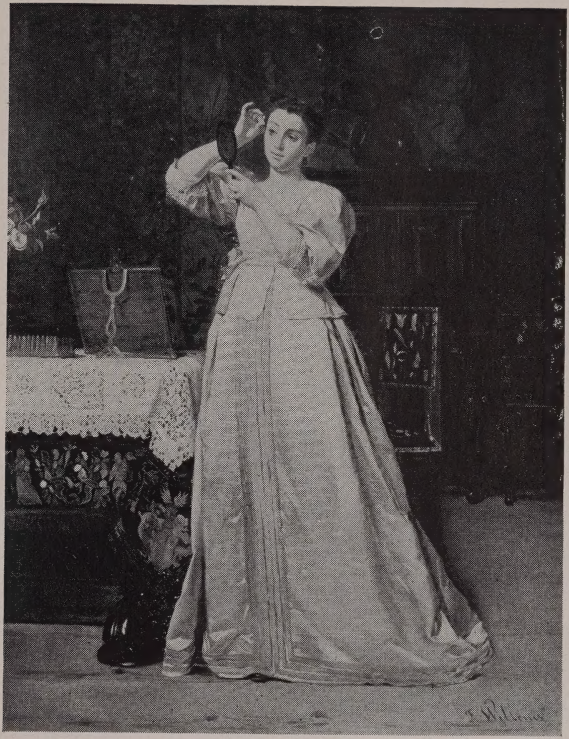
44. VANITY

160

Standing before a mirror, an auburn-haired young girl admires herself as she runs her fingers through her hair; she is nude to the waist, the straps of the dress being held between her teeth. A royal blue velvet drape covers the wall in the background. Signed and dated at lower left *A. Toulmouche* 1891. (N. Y. PRIVATE COLLECTOR.)

35 x 22 inches

[See Illustration]



[NUMBER 45]

FLORENT JOSEPH MARIE WILLEMS

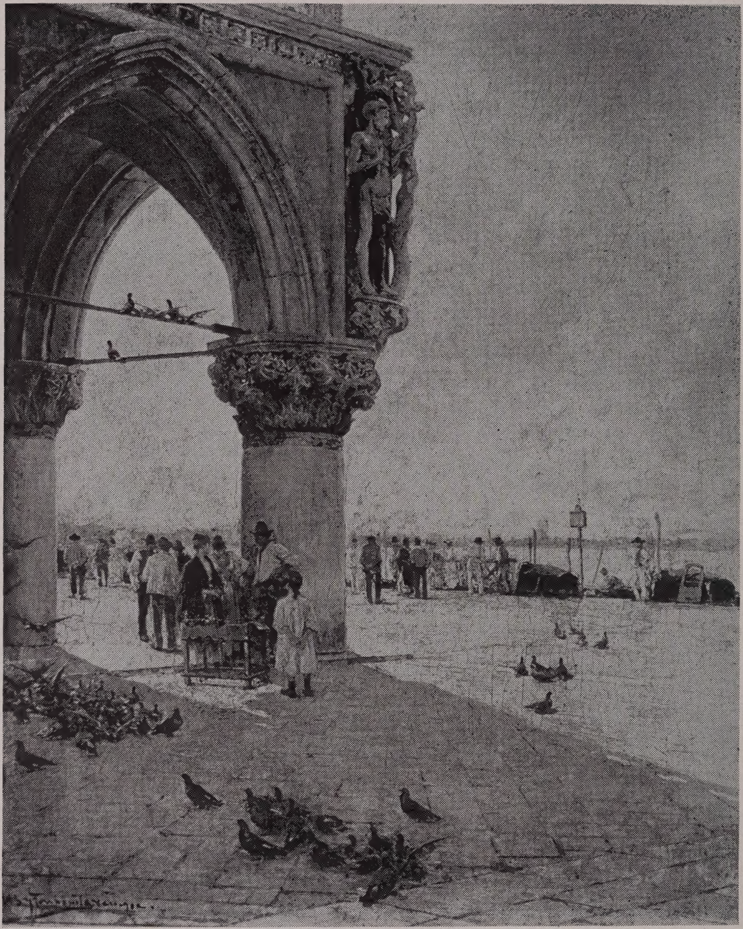
Belgian: 1823-1905

45. FLOWER FOR THE HAIR

A young woman in a long white satin dress places a flower in her hair with her right hand while her left holds a mirror; in the background can be seen rich tapestry on the walls and beside her is a heavy table covered with a lace cloth. Signed at lower right *F. Willems.* (N. Y. PRIVATE COLLECTOR.) 19 x 14¾ inches

110

[See Illustration]



[Number 46]

ARCADIO MAS Y FONDEVILA

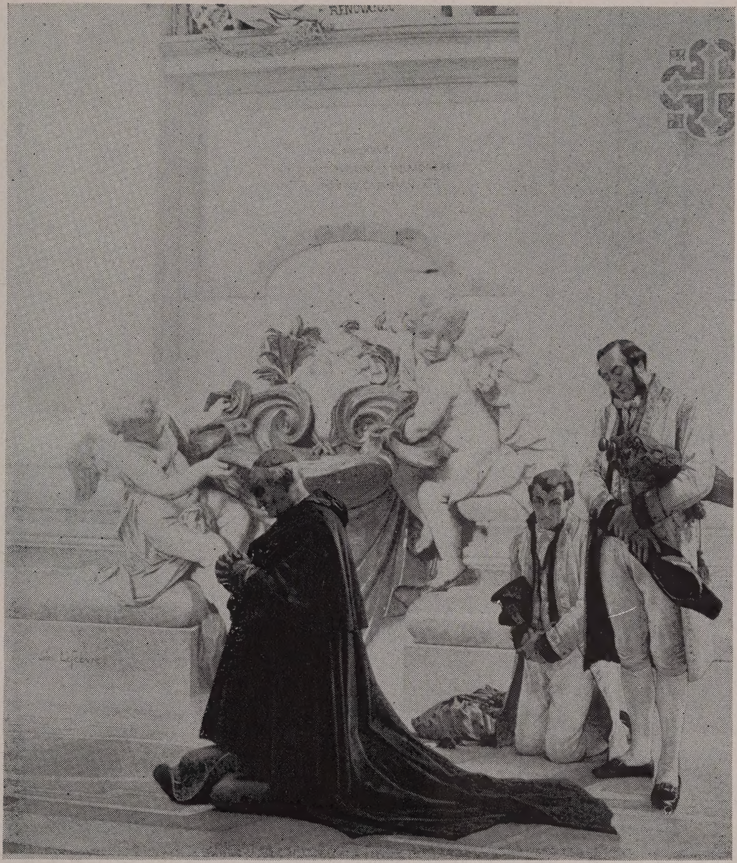
Spanish: *b.* 1850

46. THA HARBOR AT BARCELONA

210

In the left foreground is an open porch of a building with huge stone arches elaborately carved with figural and ornamental relief. A merchant has set up his stand in the shade of the building while flocks of pigeons feed on the stone cobbles. In the background crowds gather around the gondolas tied up to the docks and overhead a hot sultry sun beats down. Signed at lower left *Mas Y Fondevila*. (N. Y. Private Collector.)
Panel: 18 x 14½ inches

[See Illustration]



[Number 47]

JULES JOSEPH LEFEBVRE

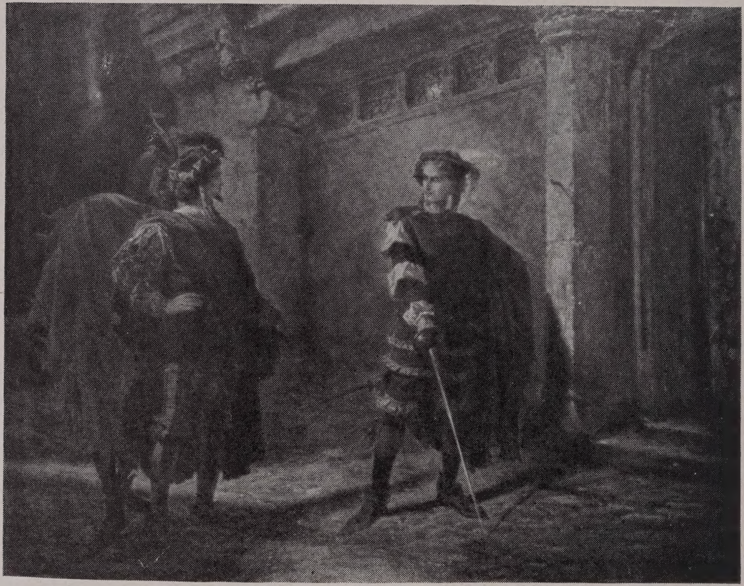
French: 1834-1912

47. PAYING HOMAGE

250

In a huge hall of the Vatican, the red-robed figure of a Cardinal kneels in prayer before a huge marble tomb having a Latin inscription on the facade; in the front of the tomb is a large elaborately carved putti group flanknig a shell design. Behind the Cardinal, in a humorous attitude, are his two attendants, dressed in white, one kneeling, the other standing alongside with a red umbrella. Signed at lower left *Jules Lefebvre*. (N. Y. Private Collector.) *Panel*: 21 x 17½ inches

[See Illustration]



[NUMBER 48]

ALPHONSE MARIE DE NEUVILLE

French: 1835-1885

48. VALENTINE CHALLENGS FAUST

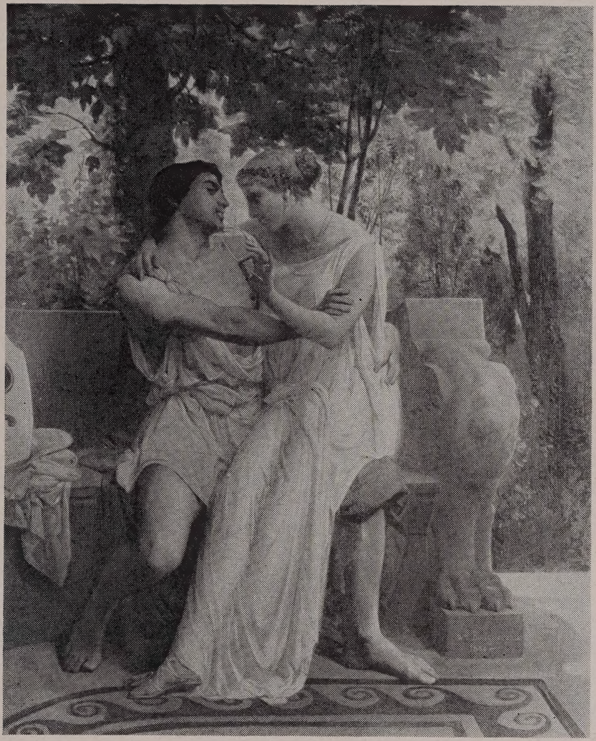
120 Standing before a stone doorway, Valentine, with drawn sword, challenges the blue-clad figure of Faust, who stands questioningly alongside the red figure of Mephistopheles. The night is lighted by a shaft of light which streams in from the left. Signed and dated at lower right *A. Neuville* 1865. (N. Y. PRIVATE COLLECTOR.)

Panel: 28 x 30 inches

[See Illustration]

49. THE DRUMMER

230 Standing in the foreground is a wounded drummer who looks over his shoulder at the battle in the field below him as he raps sharply on the drum; his red and blue tunic is stained from a wound in the head which is crudely bandaged. Signed at lower left *A. de Neuville*. (EUROPEAN PRIVATE COLLECTOR.) 25½ x 21 inches



[NUMBER 50]

WILLIAM ADOLPHE BOUGUEREAU

French: 1825-1905

50. L'IDYLLE

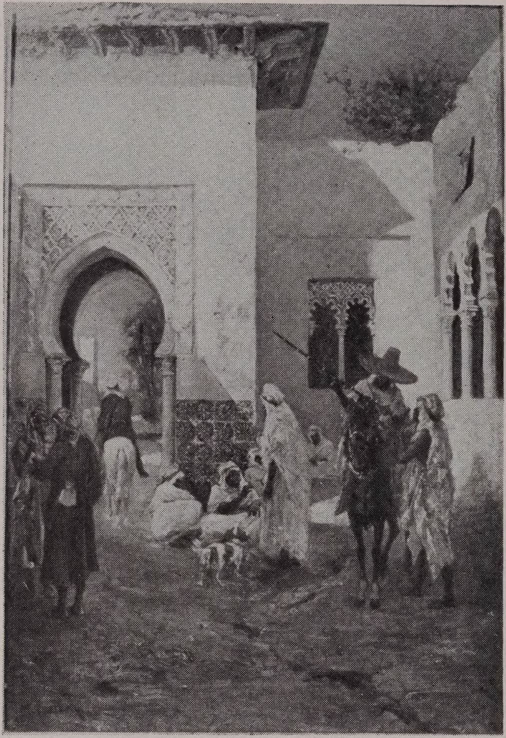
70

A boy and a girl in flowing classical costumes are seated on a bench, the girl resting on the boy's knee, her right arm around his neck. With a long blade of grass she tickles his face, and he gently restrains her with his hand. On the bench beside them is a lute and behind the bench, thick trees form the background. Signed and dated at lower left *Wm. Bouguereau* 1850. (EUROPEAN PRIVATE COLLECTOR.)

29 x 24 inches

Note: Bouguereau was active in Rome in 1850 and he painted two similar canvases in 1852 and 1855 recorded in Vachon's: W. Bouguereau.

[See Illustration]



[Number 51]

MARIANO JOSE MARIA FORTUNY

Spanish: 1838-1874

51. ARABIAN COURTYARD

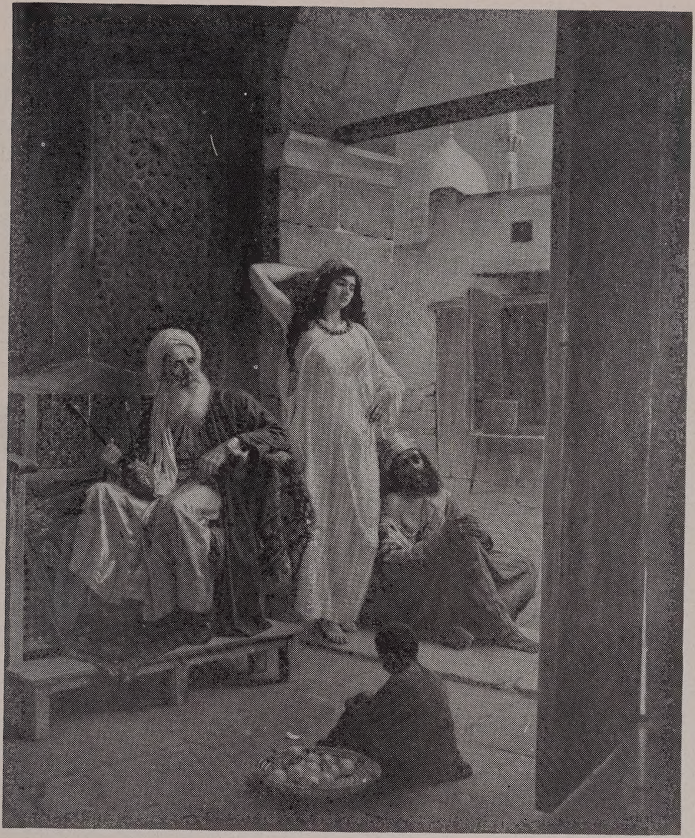
360

In the shadow of the surrounding buildings, numerous Arabs, dressed in their white burnooses and turbans, stand or sit, and converse with each other. In the right foreground a Moor on a small horse shows a long-barreled rifle to a standing figure, and on the left two merchants in colorful costumes engage in avid conversation. The sunlight beats down on the walls in the background and shines on the top of a Bysantine arch that leads from the courtyard. Estate stamp at lower right.

22 x 15½ inches

From the Sale of Fortuny's Studio Effects.

[See Illustration]



[Number 52]

RODOLPHE ERNST

Austrian: 1854

52. LE MARCHÉ AUX ESCLAVES

270

Four figures rest in an open doorway; an old white bearded and turbaned Arab seated on a bench and holding a water pipe on his knees; beside him, leaning against the wall, is an exotic slave girl with long black hair wearing a thin white gown, and seated at her feet, is a black-bearded beggar. In the foreground, beside a basket of oranges, sits a small boy, and through the doorway, framed against the tropical sky, a mosque gleams in the sun. Signed at lower right *R. Ernst*. (N. Y. Private Collector.) *Panel*: 39¼ x 31¼ inches

[See Illustration]

WILLIAM ADOLPHE BOUGUEREAU

French: 1825-1905

53. LE BAISER

1300

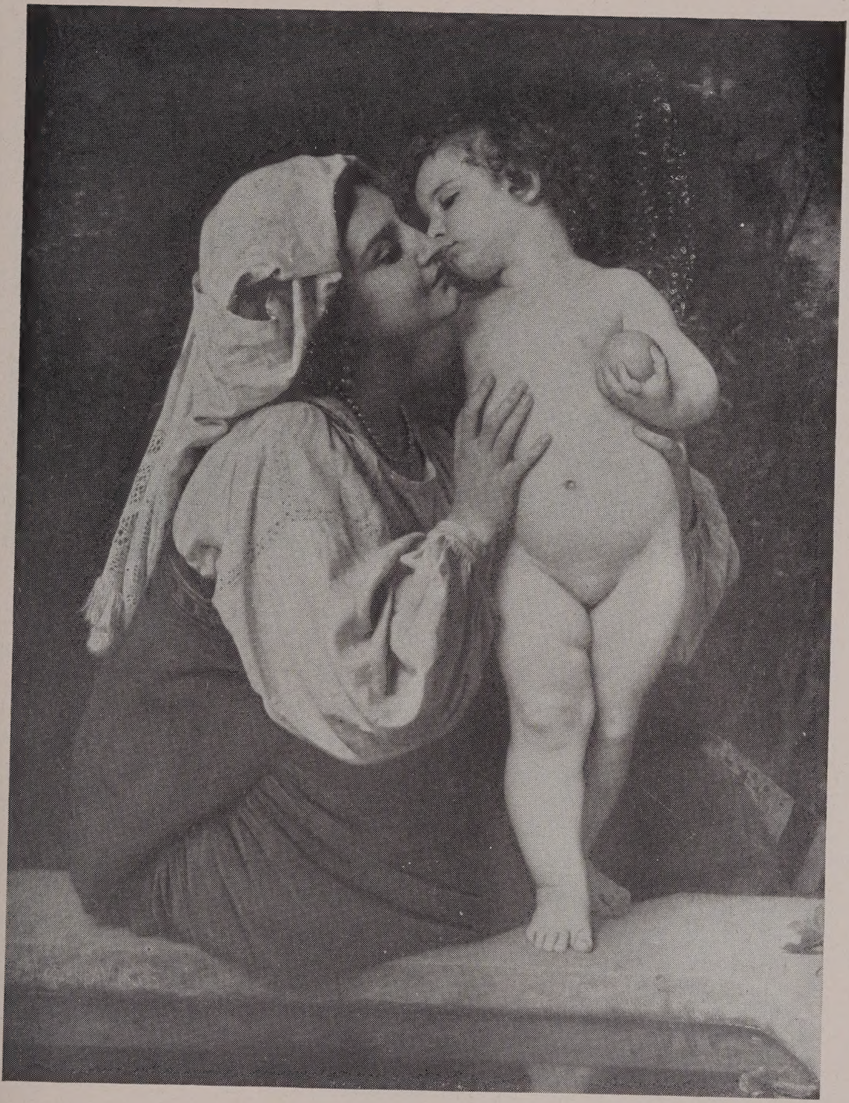
A young mother, seated on a stone railing and wearing a white blouse and matching scarf around her head, holds on to her small daughter who stands on the railing; an orange is held in the child's left hand, while her right encircles her mother's neck and she leans forward to kiss her mother's lips. Signed and dated at lower left *W. Bouguereau,* 1863. (N. Y. PRIVATE COLLECTOR.) 44½ x 34 inches

Exhibited at the Salon, 1863.

Illustrated and Recorded in Bouguereau, Dictionnaire Illustré Des Beaux-Arts, Photogravure Goupil, Libraire D'Art, Paris, page 27.

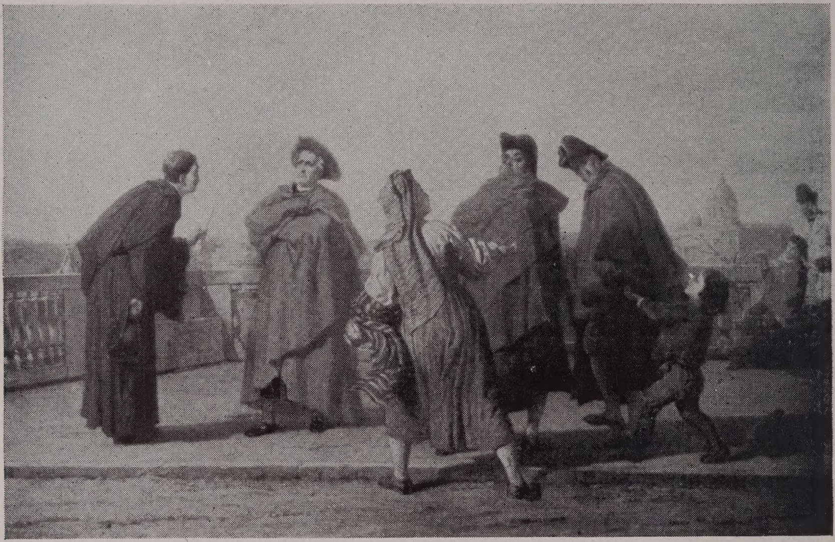
Recorded in Marius Vachon: W. Bouguereau, Paris, page 147.

[See Illustration]



[NUMBER 53]

WILLIAM ADOLPHE BOUGUEREAU: *Le Baiser*



[Number 54]

OTTO DONNER VON RICHTER

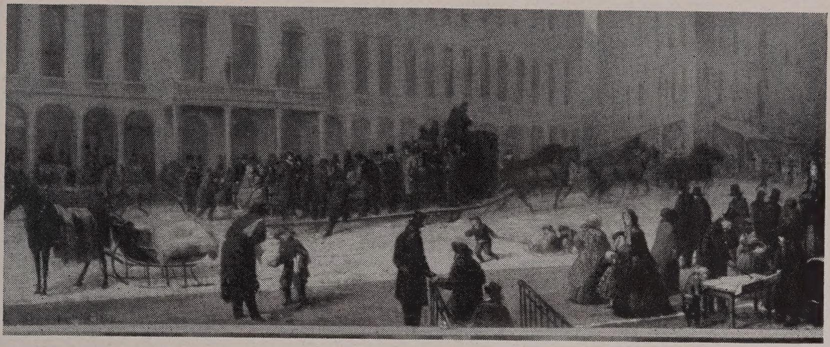
German: 1828-1911

120

54. THE CARDINAL TAKES A WALK

The red-robed figure of the Cardinal is approached by a black-clad churchman while the Cardinal's two haughty attendants are beset by a beggar girl and her little brother to the amusement of two tourists who watch in the background. A view of Rome can be seen in the distance with Saint Peter's Cathedral on the right and the Castle of Saint Angelo on the left. Signed at lower right *O. Donner*. (N. Y. Private Collector.) 20 x 31 inches

[See Illustration]



[Number 55]

A. DE VIEN

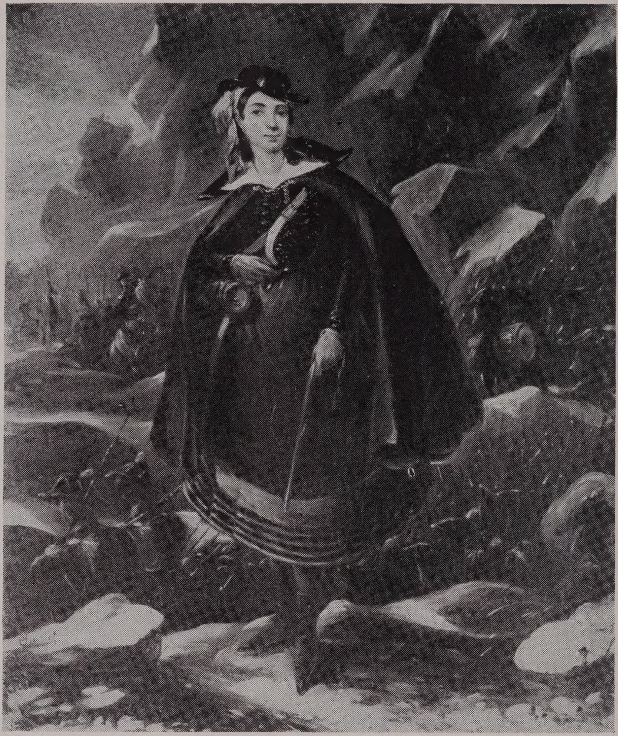
Active in New York, 1861

55. HOTEL METROPOLITAN, WINTER OF 1861

In the front of this famous New York hotel a huge open sled, drawn by six horses, stops for passengers, who climb on the already crowded platform. In the foreground children play in the snow-filled street, as warmly dressed figures pass by on the sidewalk, and a little newsboy sells his papers to the driver of a sleigh. Signed and dated at lower left *A. de Vien* 1861. (N. Y. Private Collector.) 8 x 21 inches

Note: The Hotel Metropolitan, which stood at Broadway and Prince Street, was one of New York's famous landmarks. Opened in 1852, it stood on the spot where Niblo's Gardens stood and was called at first Niblo's Hotel. It had a colorful history, including being set on fire by Confederates and was eventually demolished in 1895. In 1861, the date of this painting, Mrs. Lincoln was living there.

[See Illustration]



[NUMBER 56]

NICOLAS TOUSSAINT CHARLET

French: 1792-1845

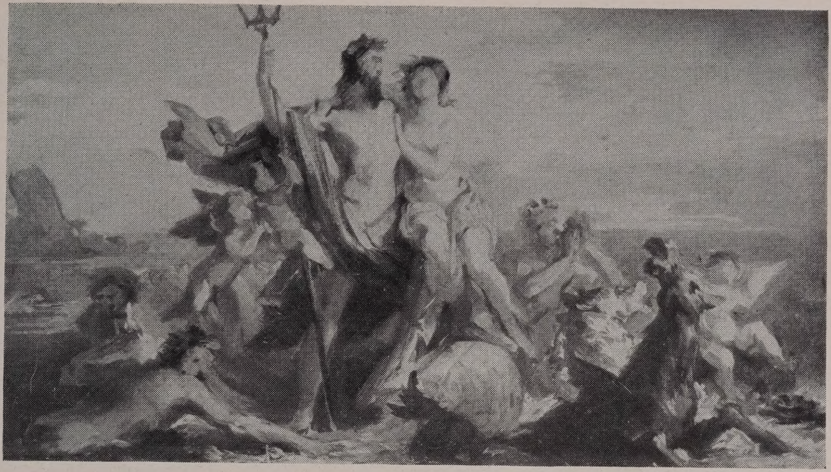
56. LA CANTINIERE

Standing on a ledge in the foreground is a woman dressed in a black and red military dress and heavy cloak. Behind her troops of Napoleon's army struggle through the snows of Mount St. Godthard. Signed at lower left *Charlet*. (N. Y. PRIVATE COLLECTOR.)

30

18 x 15 inches

[See Illustration]



[Number 57]

FERDINAND VICTOR EUGENE DELACROIX

French: 1798-1863

57. LES NOCES D'AMPHITRITE ET DE NEPTUNE: OIL SKETCH

40

The huge bearded figure of Neptune stands on his chariot that has risen from the sea and holds in his left arm the partially draped figure of Amphitrite, while his right clutches his trident. The two are surrounded by Nereids, Tritons and other divine sea creatures, and behind stretches the sea under a colorful sky. (N. Y. Private Collector.)

10 x 17½ inches

Georges de Batz in a MS. certificate writes: "The style of the sketch indicates that it was painted circa 1850-1860. It is related to a series decorations Delacroix executed for the gallery of Apollo in the Louvre (1851) and for the peace room in the Paris Town Hall (1853). Les Noces d'Amphitrite et de Neptune was either a study for a mural that Delacroix did not paint or for an over-door panel such as the Triumph of Amphitrite (Robaut, 1420) which was the companion piece of a Triumph of Bacchus."

[See Illustration]

1000

JEAN HONORE FRAGONARD

French: 1732-1806

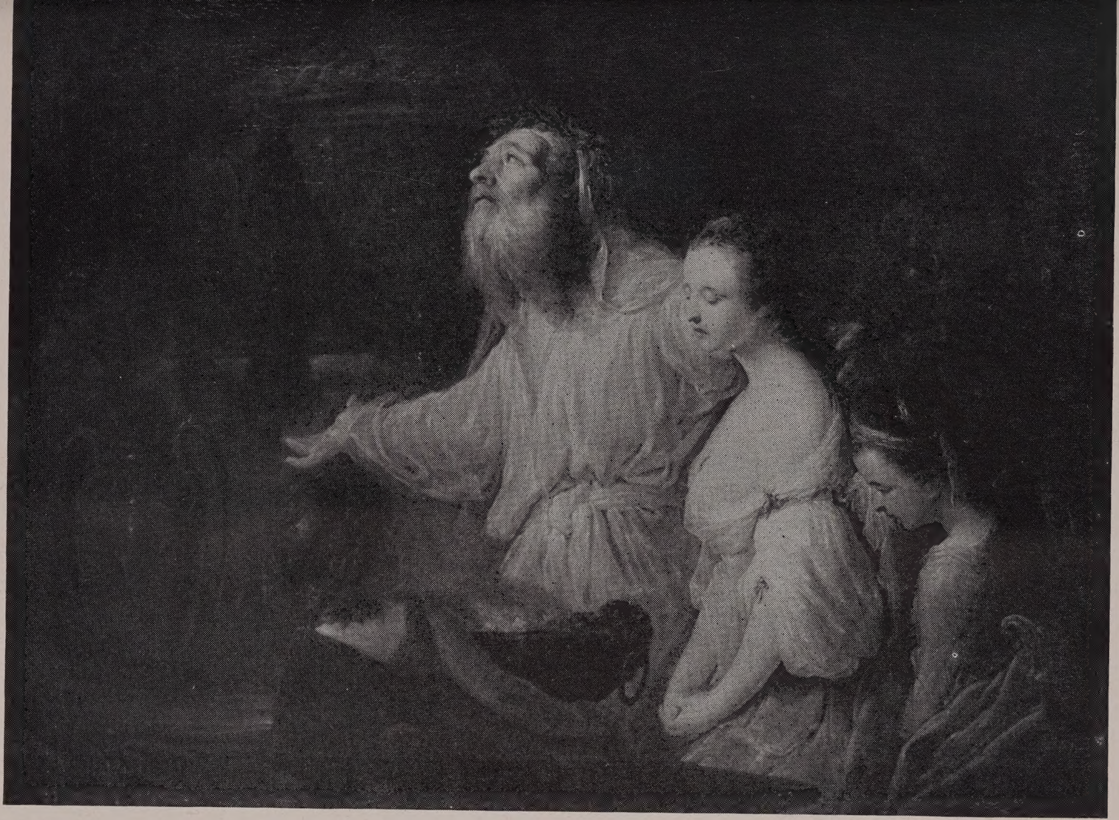
58. AGAMEMNON SACRIFICING IPHIGENIA

In the center foreground, the titian-haired Iphigenia, wearing a crown of laurel leaves about her head, and a white gown revealing one breast. stands with her hands folded and her eyes downcast, beside her father Agamemnon, who is tearfully pleading with one arm outstretched, before an altar. He is wearing white robes and a crown of leaves. Iphigenia is attended by Clytemnestra to the right; a youth in green tunic, clasps his hands around the flaming urn before which the father and his daughter appear. A golden urn rests at left on the altar, and a dark green drapery hangs from the canopy in the rear. At left, the bearded and helmeted heads of warriors in attendance. The sacrificial figures are lighted from above. (LAWLOR ESTATE.) 54 x 73 inches

In a MS. certificate dated May 5th, 1946, Georges de Batz writes of this picture: "Very few of the mythological subjects Fragonard painted between 1752, when he did his Jeroboam Sacrificing to the Idols, and 1765 when he sent to the salon his Coresus and Callirhoe have come down to us. Besides these two paintings which were his First Prize and his Reception Piece at the Academy Royale, a few works are recorded in the books dealing with the Master's Oeuvre. This mere handful of pictures comprises a couple of sketches for Jeroboam, three for the Sacrifice to the Minotaur, about as many for Coresus and a few others on various subjects. Yet the reports sent from Rome by Natoire to the Marquis de Marigny concerning the activities of the pupils of the Academie indicate that Fragonard worked very hard. copying and interpreting the works of Masters such as Barrochio and Pietro de Cortona. From some other sources we learn that he was very impressed by Tiepolo, the Venetian artist who had so much in common with Boucher, Fragonard's master. Therefore there is little doubt that some of Fragonard's mythological pictures remain hidden in the homes of owners who ignore what they are.

Old sales catalogues inform us that Fragonard made some sketches for other compositions than the ones mentioned above. For instance, we find in the catalogue of the Varanchan sale (1777) a canvas measuring 68½x90¾ cm. representing the Sacrifice of Iphigenia and a century later in the booklet of the Walferdin sale (1880) a painting on cardboard measuring 24x31 cm. representing the same subject. Since no large picture of the Sacrifice of Iphigenia was known at the time Roger Portalis wrote his book on Fragonard, this writer drew the conclusion after mentioning the Varanchan and the Walferdin sketches that a picture of large size depicting Iphigenia was never painted." Such statement is somewhat inconsiderate since every day pictures previously unknown are discovered. Such is the case with Fragonard's large Sacrifice of Iphigenia which has again come to light.

(continued on page 54.)



[Number 58]

Jean Honore Fragonard: *Agamennon Sacrificing Iphigenia*

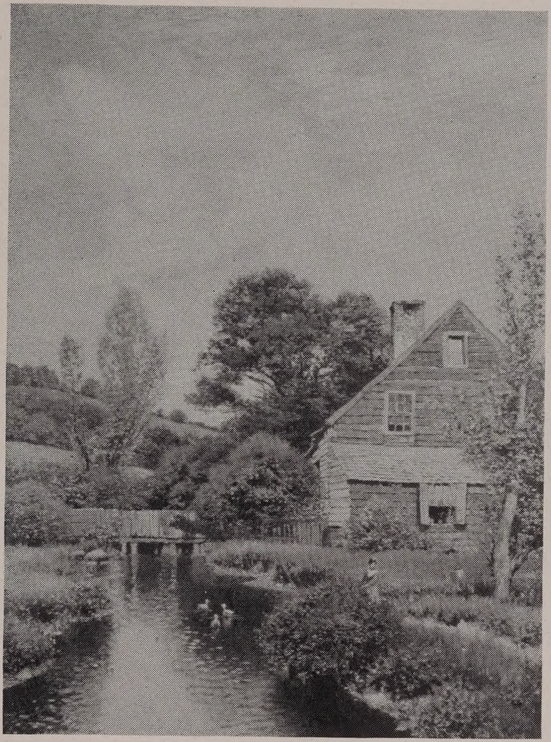
Before painting the work hereby studied, Fragonard made, beside the sketches mentioned above, a couple of drawings which show that he derived his inspiration from an early painting by G. B. Tiepolo. Until recently a version of this Master's Iphigenia was in the Henri de Rothschild Collection, in Paris, while another one, slightly different was in the Recanati Collection, in Venice. Fragonard's drawings follow rather freely Tiepolo's subject. The earliest of the two appears in Fragonard's "Italian sketch book which belongs to George S. Hellman of New York City; Agamemnon is seen with his daughter standing at his right. Clytemnestre supports her tenderly. Two soldiers wearing casks stand onto the right of the picture, and a youth kneels in front of an altar, in the foreground. In the other drawing which was in the Rosot Collection (sold in Paris in 1928) the scene (wrongly entitled by the cataloguer "Jeroboam") is very much the same but the figures are reversed and much in the same position as these in our painting.

Since the "Italian" sketch book in the Hellman Collection is unquestionably authentic, having always been in the possession of the Fragonard Family, and that the head of Agamemnon in our work is almost a perfect replica of one of Tiepolo's Studies of Rientals, we can be certain that Agamemnon Sacrificing Iphigenia was painted between 1756 and 1761, the dates of Fragonard's arrival in Rome and of his return to Paris."

The picture was found by Alvin Beaumont in France. It entered the collection of Miss Lily Lawlor in 1920. Wildenstein saw it in 1927 and wrote that he would include it in a forthcoming book on Fragonard.

In August, 1934, the painting was exhibited in a show at the Kleykamp Kunstzaal in the Hague under the title of Coresus and Callirhoe. It is obvious that the old man in the composition is ready to immolate the girl to a Divinity and not himself . . .

[See Illustration]



[NUMBER 59]

HENRY PEMBER SMITH

260

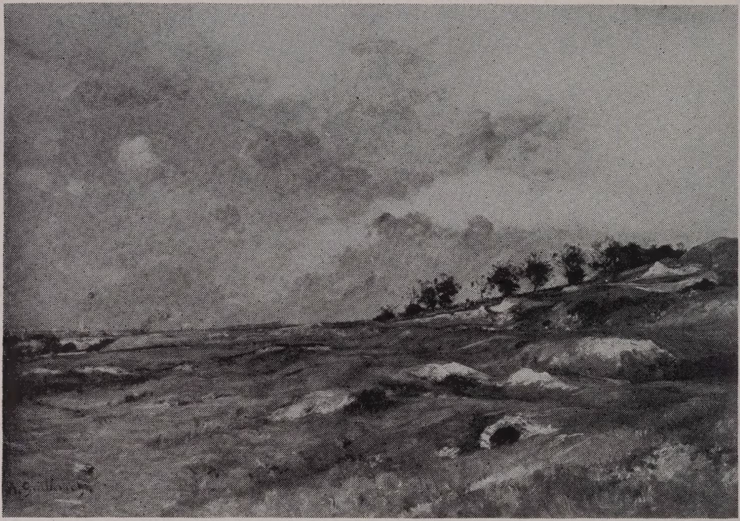
American: 1854-1907

59. FARM HOUSE BY A STREAM

A placid stream flows in the foreground and several ducks swim near the shore, and on the bank a little girl stands by a large bush; in the right background by the stream is a brown frame farmhouse with a red brick chimney and behind it the gently sloping hill is alive with summer greens. Signed at lower right *Henry P. Smith.* (WILLIAMS.)

35 x 25 inches

[See Illustration]



[Number 60]

JEAN BAPTISTE ANTOINE GUILLEMET

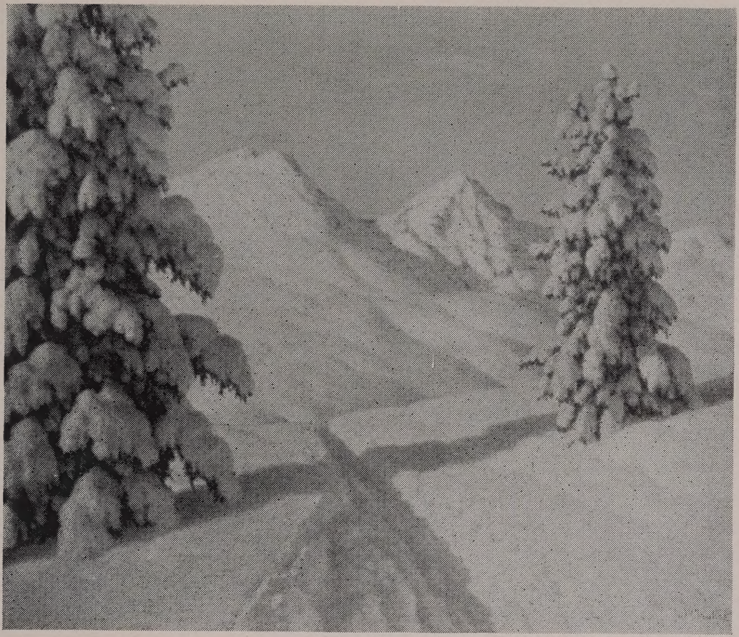
French: 1842-1918

60 60. LANDSCAPE

The rich green grass of the slope in the foreground is broken by numerous rocky and light sandy ground. On the left, in the distance, can be seen a town, and overhead a wealth of clouds fill the windy sky. Signed at lower left *A. Guillemet*. (N. Y. Private Collector.)

35 x 51 inches

[See Illustration]



[Number 61]

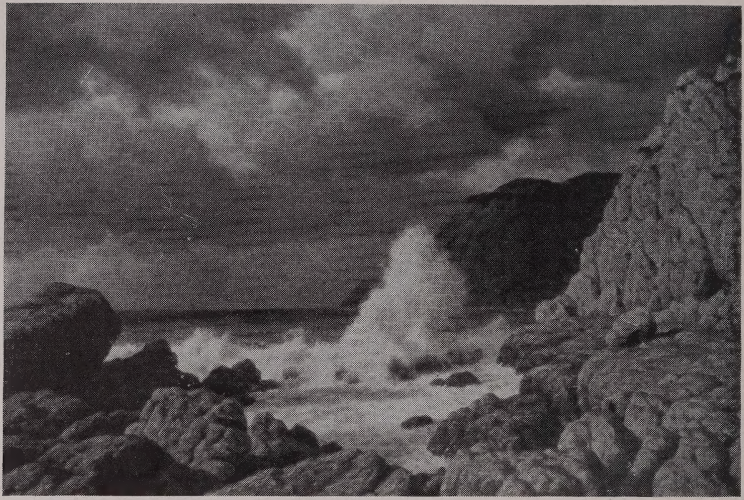
500

IWAN F. CHOULTSE

Russian: 1877-

61. WINTER IN THE MOUNTAINS AT ST. MORITZ, SWITZERLAND
A path is plowed through the deep snow in the foreground between two fir trees whose limbs are heavy with snow; high peaks tower in the background and overhead the clear blue sky contrasts with the brilliant sun that glares on the snow. Signed at lower right *Iw. F. Choultse.* (N. Y. Private Collector.) 21 x 25¼ inches

[See Illustration]



[Number 62]

IWAN F. CHOULTSE

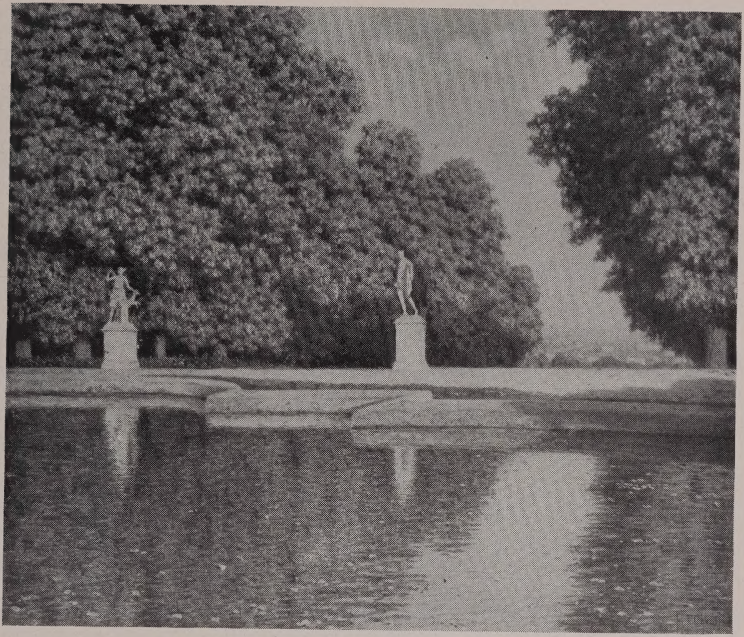
Russian: 1877-

62. SEACOAST AT CORSICA

250

The sun glints from behind dark stormy clouds overhead, illuminates the craggy rocks on the foreground, and glistens on the white spray as the surf pounds on the shore. Signed at lower right *Iw. F. Choultse.*
(N. Y. Private Collector.) 21¼ x 31¾ inches

[See Illustration]



[Number 63]

IWAN F. CHOULTSE

Russians 1877-

63. AUTUMN IN THE PARK OF ST. CLOUD

290

The pool in the foreground reflects the brilliant coloring of the trees that line the bank and the clear blue sky that can be seen between them. A statue of Diana and one of Hercules are along the path that borders the pool and autumn leaves float on the surface of the water. Signed at lower right *Iw. F. Choultse.* (N. Y. Private Collector.)

21¼ x 35½ inches

[See Illustration]

ADOLF SCHREYER

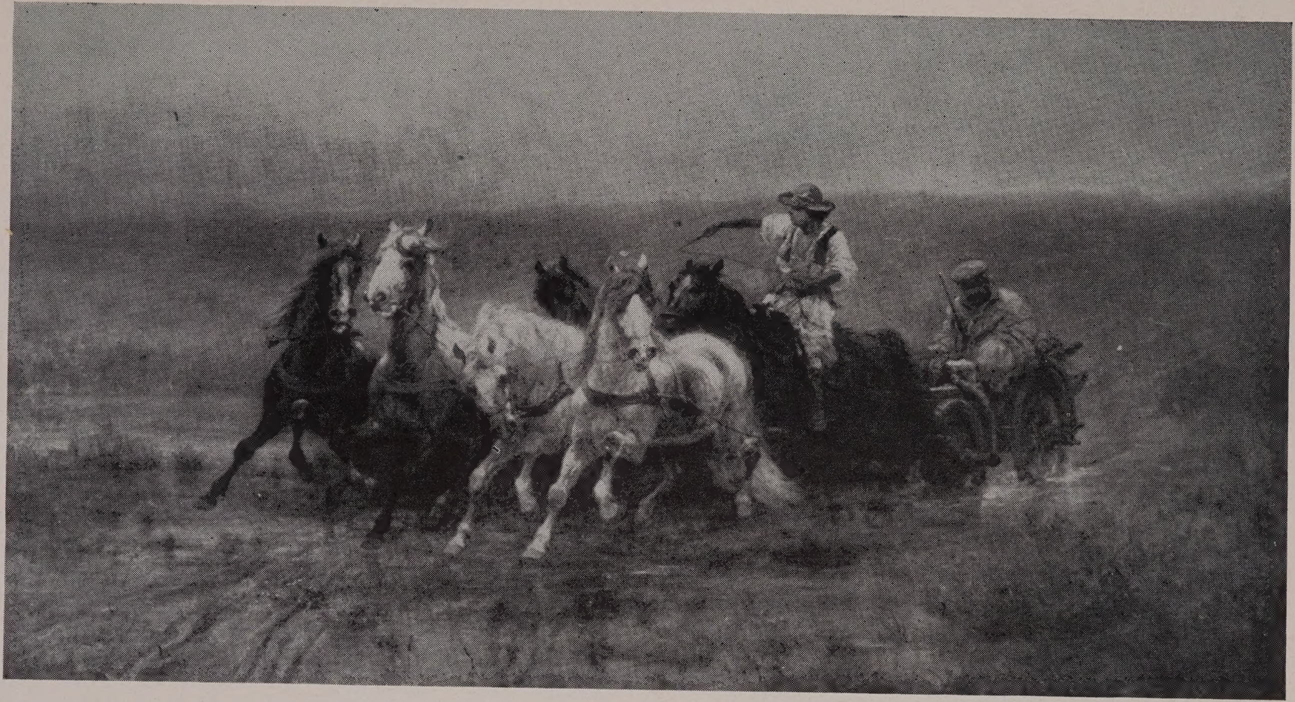
German: 1828-1899

64. WALLACHIAN CARROZZA

800-

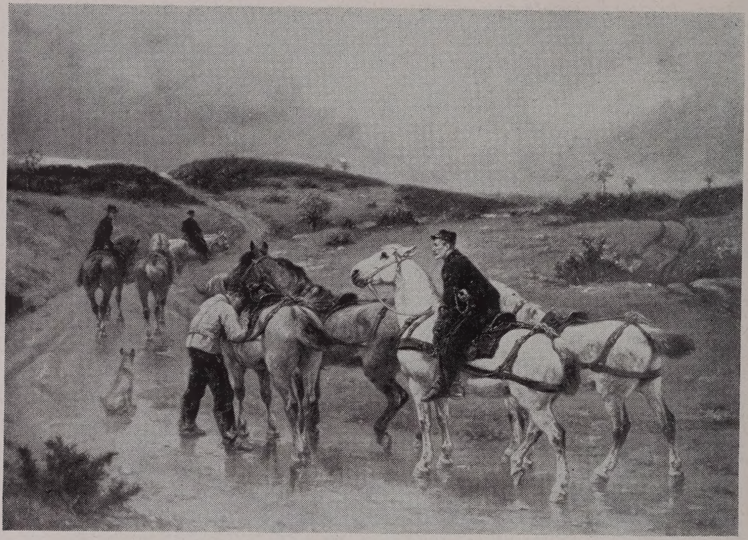
A small wooden cart is drawn by six fiery horses, four hitched in front, and the other behind; they strain to pull the heavy cart through the watery mashland, as a colorfully dressed peasant urges them on with his long whip. In the back of the cart huddles a huge figure of a soldier and overhead the gloomy sky blends with the dark countryside. Signed at lower right *Ad. Schreyer.* (Williams.) 31½ x 59 inches
Purchased from William Schauss, 1875.
Collection of Theodore Irwin, Oswego, N. Y., 1936.

[See Illustration]



[NUMBER 64]

ADOLPH SCHREYER: *Wallachian Carrozza*



[Number 65]

PIERRE AUGUSTE BRUNET-HOUARD

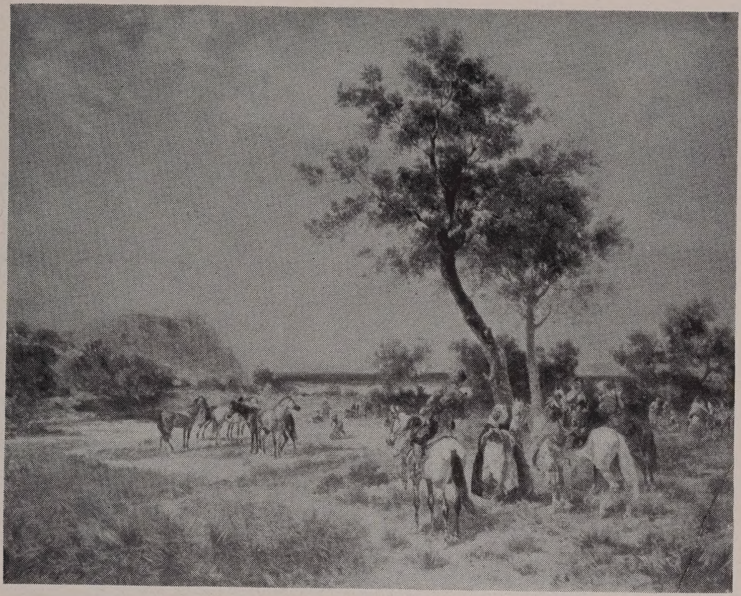
French: XIX Century

65. ARTILLERY HORSES

70

A group of artillery horses are plodding up a muddy road in the foreground; they are harnessed in pairs but are not pulling guns. An artillery man rides with each pair and one of them has dismounted to fix the harness. Above the rolling hills in the background, glowers a dull gray sky. Signed at lower left *Brunet-Houard*. (N. Y. Private Collector.) 38½ x 55 inches

[See Illustration]



[Number 66]

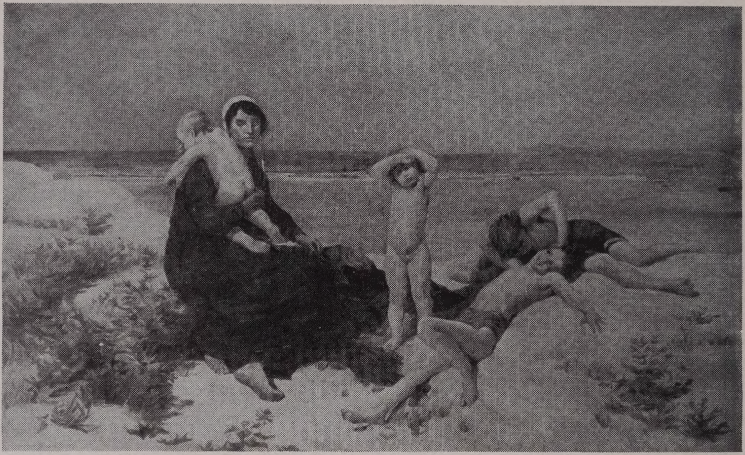
GEORGES WASHINGTON

French: 1827-1900

66. ARABS RESTING

40 In the shade of a grove of trees, a group of colorfully dressed Arabs rest from their journey. A few have dismounted, and on the left a number of horses have been put out to graze. In the distance, the blue sea contrasts with the light sky above. Signed at lower left *C. Washington.*. (N. Y. Private Collector.) 29 x 36½ inches

[See Illustration]



[Number 67]

VIRGINIA DEMONT-BRETON

French: 1859-

67. ON THE BEACH

100

A mother watches her four children frolic on the beach, their clothes piled beside her; the two oldest boys wrestle in the sand on the right while the next oldest offspring stands beside them and the youngest is held in the mother's arms. Signed at lower left *Virginia Demont-Breton*. (European Private Collector.) 31 x 52 inches

[See Illustration]

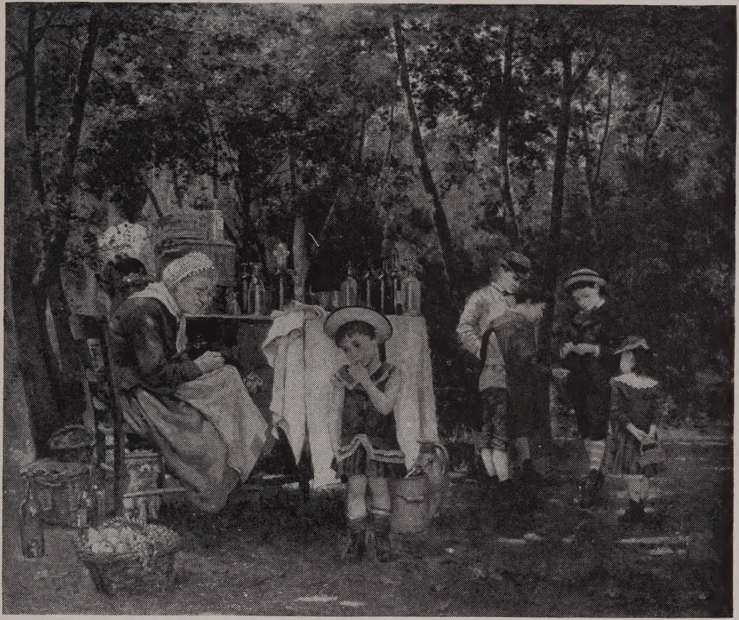
HENRI CHARLES ANTOINE BARON

French: 1816-1885

68. WOODLAND SCENE

30

In a small clearing beside a pool in a thick woods, five girls are engaged in a gipsy dance. One of the girls beats a tambourine while another dances with a scarf; the other three girls watch from the side, their colorful costumes catching the sunlight which sifts through the trees. Signed at lower right *H. Baron*. (European Private Collector.) 34 x 30½ inches



[NUMBER 69]

PAUL CHOCARNE-MOREAU

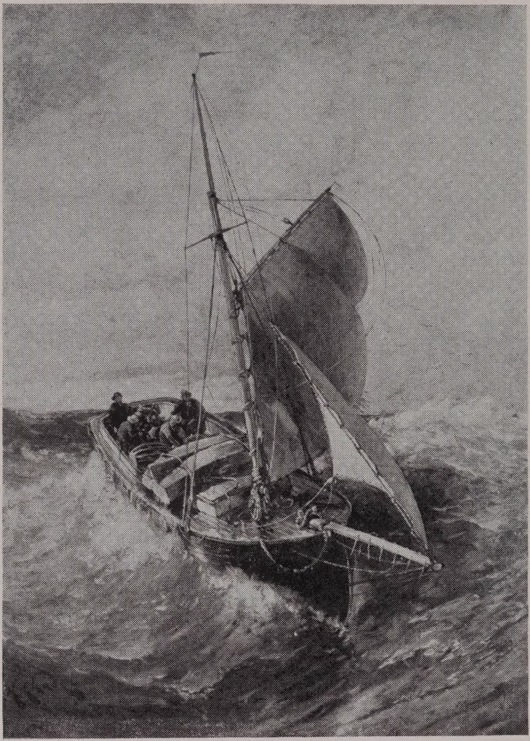
French: 1855-

69. SUNDAY AT THE PICNIC GROUNDS

60

A group of children, all dressed in their best, talk and play together in a clearing in a thickly wooded park, where the bright sun filters through the trees. An old woman sews by a table on which is the remnants of a party and watches the wistful look of a little girl who gazes at a basket of fruit. Signed at lower right *Chocarne Moreau.*
(N. Y. PRIVATE COLLECTOR.) 37 x 46 inches

[See Illustration]



[Number 70]

HARRY CHASE, **A.N.A.**

American: 1853-1889

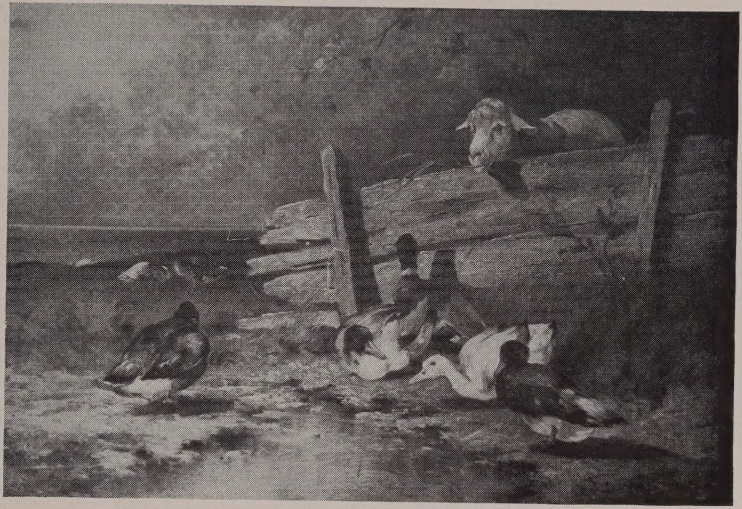
70. ROUGH WATER

50

A small gaff-rigged sloop running with the wind, careens along on the crest of a huge breaker as the heavy seas churn around the small craft, and the decks glisten from the water taken aboard; in the stern, the drenched crew make fast the various equipment and overhead swirl heavy storm clouds. Signed at lower left *H. Chase.* (Williams.)

40 x 29 inches

[See Illustration]



[Number 71]

ANDERS HAANSSEN KALLENBURG

Swedish: 1834-1902

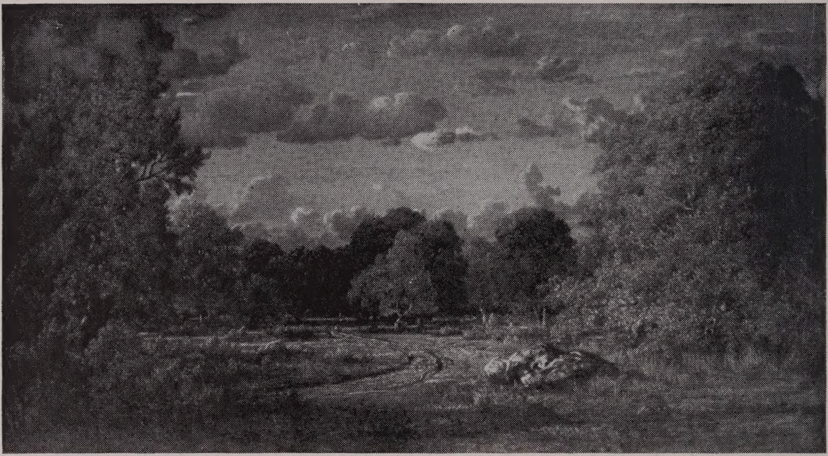
71. INQUISITIVE

80 An inquisitive white sheep peers over a wooden fence at a group of ducks which frolic at the edge of a small pond; the sky overhead is overcaste, the sun breaking through to illuminate the scene. Signed at lower right *A. Kallenburg.* (N. Y. Private Collector.)
Companion to the following. 39 x 59 inches

[See Illustration]

72. BARNYARD

A number of white and brown hens strut around a barnyard enclosed by a rickety fence; a small muddy pool is in the right foreground and in the background a peasant woman leans over the fence to feed the
00 hungry fowl. Signed at lower left *A. Kallenberg.* (N. Y. Private Collector.) 39 x 59 inches
Companion to the preceding.



[NUMBER 73]

PIERRE ETIENNE THEODORE ROUSSEAU

French: 1812-1867

73. CLAIRIERE DANS LE FORET DE FONTAINEBLEAU

2900

A magnificently painted scene of a clearing in the forest of Fontainebleau, with old trees in full foliage, patches of grass and rocks, through which a deeply-worn wagon track winds into the distance. Cloudy blue skies. Signed at lower left *T. Rousseau.* (FLORIDA PRIVATE COLLECTOR.) 32 x 57½ niches

From E. LeRoy et Cie., Paris.

From Arthur Tooth & Sons, London.

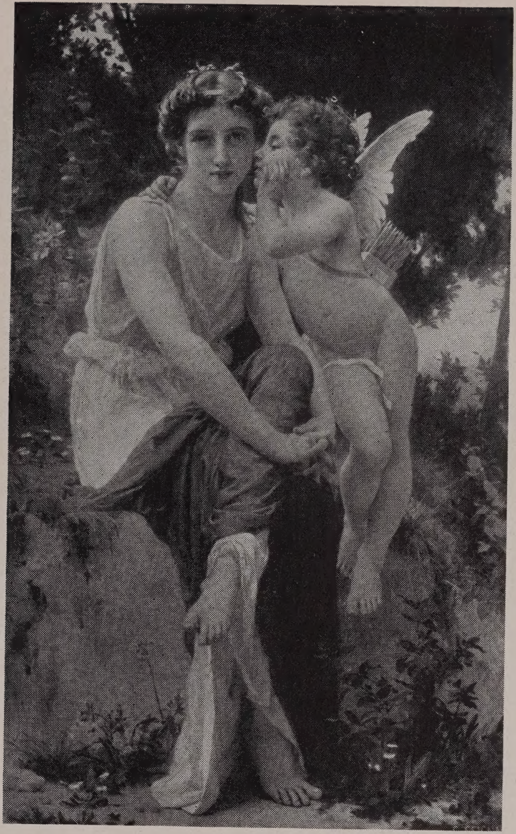
Recorded in S. Sensier's *Souvenirs sur Th. Rousseau,* Paris, 1872.

Collection of Frank G. Logan, Kende Galleries, New York, 1945.

This painting is considered a masterpiece of the artist.

Accompanied by certificate from E. LeRoy et Cie, Paris, dated April 1905, in which they say . . . *"this remarkable painting is one of the most important and most successful illustrations of the artist and was acquired about* 1866 *by Mr. Arthur Stevens (brother of the artist of the same name and Curator of the Gallery of the King of Belgians, at that time) . . ."*
According to Arthur Tooth and Sons, the painting was bought by Mr. Stevens for Ernest Brugeman, banker of Brussels.

[See Illustration]



[Number 74]

GUILLAUME SEIGNAC

French: XIX Century

74. SECRET D'AMOUR

0

A young maiden dressed in a classical white gown with a light blue drape over her lap and around her legs is seated on a grassy mound in the woods; whispering in her ear, with one arm around her neck, is a curly-haired cupid with his little arrows and wings. Beautiful wild flowers bloom around them, and the dark green of the trees overhead form a background. Signed at lower right *G. Seignac.*

(N. Y. Private Collector.) 61 x 37½ inches

Exhibited at the Salon, Paris, 1903.

Note: Seignac was the most famous pupil of Bouguereau and came closest to the master in style and technique.

[See Illustration]

WALTER FIRLE

German: 1859

75. THE GOLDEN ANNIVERSARY

300

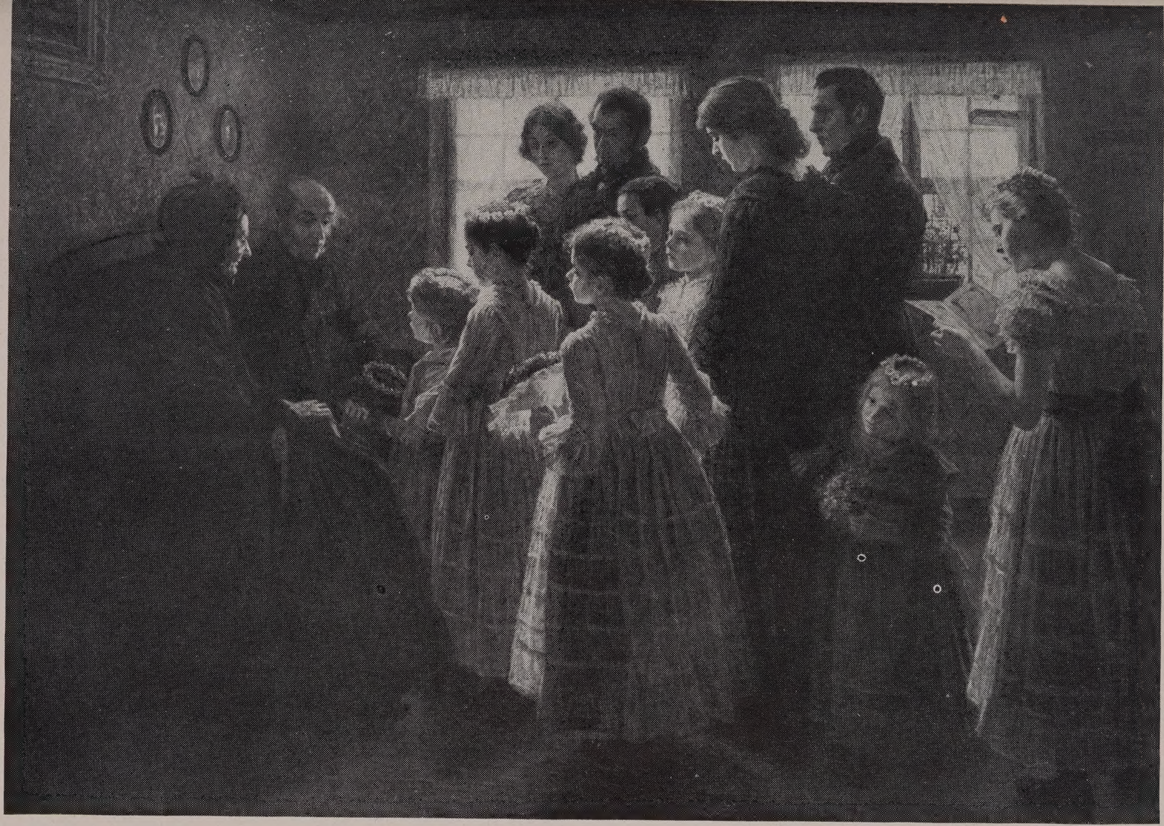
An elderly couple, seated on a bench on the left, receive the best wishes of a group of little girls wearing white dresses and colorful ribbons, and carrying bouquets of flowers; one of the younger girls presents a gold wreath to the old man as the rest press forward with their gifts. The parents of the children watch the proceedings as the sunlight streams through the windows in the bakground. Signed at lower left *Walter Firle*. (N. Y. Private Collector.)

50 x 69 inches

Exhibited in *Leipziger Kunstverein*.
Exhibited *Kunst Salon Helbing*, Frankfort-on-Main.
Exhibited *Grosse Kunstausstellung*, Dresden.

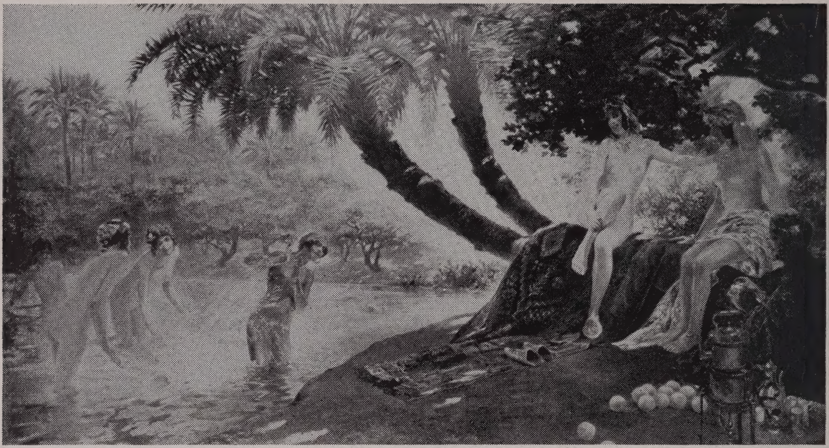
Note: A masterwork of the artist—famous all over Germany through its reproduction postcards.

[See Illustration]



[Number 75]

Walter Firle: *The Golden Anniversary*



[Number 76]

ARTHUR GEORGE ROMBERG

Austrian: 1819-1875

76. THE BATHERS

310 In a brilliantly sunlit pool three nude women splash water on a Negress; on the bank, in the shade of a large palm tree, two other nude women watch the fun while a third eats an orange from a number that lie at her feet. Beautiful oriental rugs lie on the ground and the girls wear colorful turbans. Signed at lower right *A. Romberg.*

(N. Y. Private Collector.) 42 inches x 6 feet 6 inches

ALESSANDRO RONTINI

Italian: XIX Century

77. ATTRACTING ATTENTION

100 A young girl, wearing a long white ruffled dress, sits on a bench in a beautiful garden filled with white flowers; she pretends to read and not to notice the young boy who reaches through an open window behind her and tickles her with a long piece of grass. A tall green shutter flanks an open door on the left background. Signed at lower right *Rontini.* (WILLIAMS.) 16½ x 11 inches

LADISLAUS BAKALOWICZ

Polish: 1833-1904

78. THE BALL

60 A splendidly attired couple enter a ballroom; the lady is dressed in a long, royal blue velvet dress, very decolleté, and of white satin trimmed with gold. The gentleman wears a reddish brown doublet and tight fitting breeches and has a short cloak thrown over his shoulders. Signed at lower right *L. Bakalowicz.* (EUROPEAN PRIVATE COLLECTOR.) 29 x 19¾ inches

PAUL CELESTIN LOUIS LEBOEUF NANTEUIL

French: 1837-

79. MOTHER AND CHILD

30 A young mother wearing a white blouse, bright red skirt, and blue apron around her waist, carries a basket of fruit on her head and stretches out her right hand to her little son who walks beside her. In the distance at the foot of the hill is a picturesque lake and a small village. Signed at lower left *Paul Nanteuil.* (WILLIAMS.)

21 x 14½ inches

DAVID EMILE JOSEPH DE NOTER

Belgian: 1825-1900

80. FLOWERS AND FRUIT: PAIR OF OIL PAINTINGS

280

(a) On rich pink ground are three large bunches of red, black, and light green grapes surrounded by dry green leaves and several ripe peaches. (b) On the surface of a cool rock are two beautiful purple roses half hiding a large white one, the three of them bunched together with green leaves and small white and red flowers; in the foreground lie four small dead birds with bright plumage. Both signed at lower right *David de Noter*. (New York Private Collector.) 16 x 23½ inches

VINCENT DE VOS

Belgian: 1829-1875

81. ALL DRESSED UP

30

Two small dogs sit in the foreground, the brown and white one has a dark brown hat with a red feather in it perched on his head; beside him, lying on the ground, a shaggy white dog pers out from under his bushy hair. A drum and some clothing are piled against the wall on the left. Signed and dated at lower right *V. de Vos* 1853.

18 x 22 inches

C. MICHEL H. DUPLESSIS

French: XVIII Century

82. LE COUP DE L'ETRIER

110

Two figures in front of a tent have mounted their horses, and the one in the foreground blows on his bugle, while the other one drinks from a large tankard; another man is still on foot, and is saying goodbye to a young maiden standing by the entrance of the ten from which hangs a sign. (N. Y. Private Collector.)

Panel: 11 x 12½ inches

Note: Michel Duplessis called Duplessis of Versailles to distinguish him from the portrait painter is a well-known genre and landscape painter who was active in the last quarter of the XVIII Century. He studied with Casanova and his pictures were in the famous collections of Prince de Contis. He exhibited at the Salons regularly and today his paintings are to be seen in all the French Museums.

JOHN FRANCIS MUHPHY, **N.A.**

American: 1853-1921

83. AUTUMN LANDSCAPE

2750 The field in the foreground is littered with copper-colored leaves from the thick woods on the left whose foliage is bright with autumn color; in the distance at the base of a hill are two farm buildings. Overhead is an overcast luminous sky. Signed at lower *J. Francis Murphy*. (Williams.) 12 x 16 inches

JEAN BAPTISTE ANTOINE GUILLEMET

French: 1842-1918

84. BY A LAKE

30 A small skiff crosses the lake in the foreground and on the banks in the background and to the right heavily foliated trees grow, partially obscuring the houses which are behind. Clear blue sky overhead. Signed at lower right *A. Guillemet*. (European Private Collector.) *Panel*: 15 x 21¾ inches

LEON JOUBERT

French: XIX Century

85. BY THE RIVER SEINE

5 The rich green grass in the foreground extends to the bank of a river where willowy trees, their leaves beginning to turn, line the bank; across the river the houses and buildings of Meular are grouped on the side of a hill and overhead a dull overcast sky blots out the sun. Signed at lower right *L. Joubert*. (N. Y. Private Collector.) 26 x 36 inches

VINCENT DE VOS

Belgian: 1829-1875

86 A HELPING HAND

25 Seated in the corner of a yard is a small brown monkey who is busily removing fleas from a shaggy white dog whose head rests on the monkey's lap. A plumed hat and reddish rug can be seen beside them. Signed and dated at lower right *de Vos* 1868. 10½ x 13¾ inches

ALEXANDRE THIOLLET

French: 1824-1895

87. ALONG THE RIVER ORNE

65 A steep-roofed farm building borders a dirt road on the left and two cows wander down the road; a flat-bottomed barge is tied up alongside the flower covered banks and a small skiff heads for the shore on the extreme right. A cloud filled sky above. Signed at lower left *Thiollet*. (N. Y. Private Collector.) 23½ x 35½ *inches*

RICHARD WILSON

English: 1714-1782

88. CONWAY CASTLE

50 A fisherman arranges his nets in the right foreground and across the small inlet behind him, rising on a rocky cliff, are the towers of Conway Castle whose turreted walls are silhouetted against the warmth of the sunset sky overhead; numerous birds circle about the castle, and green hills rise on the shores across the blue water on the right. (Williams.) 22 x 29¼ inches

END OF SALE

JAN 1 0 1947